A Textbook of
LINGUISTICS AND
LANGUAGE TEACHING

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By

V. Rama Murthy

Foreword by

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To
Parvati
Anu and Vasu

FOREWORD

Dr. V. Rama Murthy's book on Linguistics and Language Teaching is welcome because, in its content and planning as well as in its approach and presentation, it is exactly the kind of textbook that is needed by the postgraduate students of the Indian Universities, free from the Olympian inaccessibility of many works on the subject. Dr. Rama Murthy's approach is friendly, congenial and accommodating, and the average reader is led from simple to complex matters in the discipline, gently and reassuringly. At the same time the book is thorough in scholarly detail and technical coverage and offers a direct and dependable account of modern linguistics in relation to language teaching. The English teacher in our country would find the presentation particularly useful in resolving many of the difficulties in pedagogy and explication in the course of teaching English both as a Foreign Language and also as L_2. Whatever may be one's predilections or reservations in regard to the pursuit of English Studies in post-Independence India, one cannot overlook the fact that the exciting developments in modern linguistics have generated valuable insight in the study of language as an integrated system of communicative properties and exerted considerable influence on the teaching of English in its functional as well as literary aspects. Personally, I have derived pleasure and profit from Dr. Rama Murthy's well-wrought book and I am confident that it would evoke a similar response from scholars and students.

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PREFACE

According to J. P. B. Allen and H. G. Widdowson, the two approaches—the study of the language system *per se*, and the study of the communicative properties of this system—***together***, and not separately, provide a meaningful and satisfactory guide to language teachers. With this in mind, I have avoided an exclusive devotion to either of them and tried to present here some fundamental concepts in linguistics together with their pedagogical considerations. The material presented is introductory and highly selective and is in no sense detailed or comprehensive. The book is particularly meant for the post-graduate students of the Indian universities but may be found useful by teachers and student teachers.

Most of the books in linguistics are far beyond the comprehension of an average Indian student and this is partly on account of linguistics being still a new subject to him and partly on account of the turgid and pedantic manner of the linguists themselves. I have tried in these pages to present the subject in a simple and direct manner touching only on the essentials but dealing with certain areas like phonetics and grammar in greater detail as the student needs to be equipped more thoroughly in such places.

The Indian teacher has been, for a long time, confused in deciding whether English should be taught for its literature, or as a foreign language or as L_2. The mist, I think, is slowly clearing up and the importance of a purposeful study of English is being gradually recognised. Very soon the Indian student may be using computers and talking machines in his study of language. Whatever may be the state of affairs, some of the exciting developments taking place in this field should not go unnoticed by him. It is with this view that this book has

been prepared. In its preparation, I have drawn freely from standard works in linguistics and language teaching, a list of which is appended at the end. Some research projects which the student may find worthwhile to pursue are also mentioned at the end. I hope both the student and the teacher will find the book useful.

I am grateful to Prof D. V. K. Raghavacharyulu for giving me encouragement and for writing the Foreword.

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GENERAL ASPECTS

1. The Beginnings

Linguistics has emerged recently as a separate subject in its own right, but its origin can be traced back to a remote period in man's history *i.e.* to the Vedic period. A thorough and systematic study of different aspects of the Sanskrit language like phonetics (*siksha*), grammar (*vyakarana*), etymology (*nirukta*) and prosody (*chandas*) was made by the scholars of the Vedic period and such a study became an integral part of the Vedic studies. A large number of treatises on the Sanskrit language had been in existence since the Vedic times till Panini's *Ashtadhyayi* (500 B.C.) superseded all of them. In the field of linguistics, Panini's work remains unsurpassed for its brevity, thoroughness and comprehensiveness. It is considered by the modern linguists to be the first scientific approach ever made to the study of language. The modern linguists have also been inspired by : (i) Panini's concern for the contemporary spoken language ; (ii) his observations which are free from mystical or speculative activity; (iii) his defining such a vast and complex language with the minutest detail; and (iv) his using a limited number of rules for this purpose.

More marvellous than Panini's work is the feat of the Vedic scholars in India, who have, in their oral recitations, preserved the pronunciation, accent, rhythm and intonation of the Vedic Sanskrit in their pristine purity unto this day. Anyone interested in knowing the articulations of man recorded five thousand or more years ago should listen to the recitations of these

scholars, although the number of those who can recite the Vedas has considerably dwindled in modern India. Strangely, these ancient articulations when one listens to them, sound, not primitive, but sublime and complex and more refined than the articulations found in any modern language.

Coming to the West, in the second century B.C. there was an intense activity of linguistic research at Alexandria which was a Greek colony at that time. Whereas Panini dealt with the spoken language, the Greek grammarians were primarily concerned with the written language. They thought that earlier Attic was more correct than the language of their own time and sought to restore the original texts of Homer from the spurious ones. By the time of Aristotle, the Greek grammarians could analyse words and classify them as nouns, verbs and conjunctions. The first Greek grammar written by Dionysus Thrax appeared in the second century B.C. Later, in the medieval period, Latin grammars were written on the model of the Greek grammars.

In the 18th century, Sir William Jones, who was then in India, made a momentous discovery. While learning Sanskrit he discovered a great similarity between this language and the European classical languages, Greek and Latin. He said :

> The Sanskrit language, whatever be its antiquity, is of a wonderful structure ; more perfect than the Greek, more copious than the Latin and more exquisitely refined than either ; yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly be produced by accident ; so strong, indeed, that no philologer could examine them all three without believing them to have sprung from some common source, which, perhaps, no longer exists. There is similar reason, though not quite so forcible, for supposing that both the Gothic and the Celtic, though blended with a very different idiom, had the same origin with the Sanskrit.

These lines show that Jones saw unequivocally a relationship between Sanskrit, Greek, Latin, Gothic and Celtic and anticipated a reconstruction of that common source — the parent

Indo-European language which no longer exists. He, however, turned his attention to Sanskrit literature leaving this reconstruction work to philologists. Jones's discovery spurred the philologists to study linguistic similarities existing among different languages of the world and their work constitutes what is now called comparative philology. Rask, Bopp, Grimm, Verner and other philologists made a lasting contribution to comparative philology. As a result of their work, some of the major languages of the world have been grouped into the following families : Indo-European, Sino-Tibetan, Algonquian, Semitic, Bantu, Finno-Ugrian and Altaic. This philological work has helped archaeologists, historians and sociologists in their respective disciplines.

As Jones, by his discovery, revolutionised linguistic research, Ferdinand de Saussure (1913), by his concepts, gave a new direction to linguistic studies in the twentieth century. He exercised a formative influence on linguistic thought in modern Europe by his concepts such as synchrony and diachrony, *langue* and *parole*, and language as a system. His lectures on these concepts were posthumously published by his pupils as *Cours de linguistique generale* in 1915.

2. Synchrony and Diachrony

De Saussure distinguished linguistic studies as *synchronic* and *diachronic*. Synchronic linguistics deals with the study of language at the present moment. (Greek *syn* = with, *chronos* = time). Diachronic linguistics concerns language in its historical development (Greek *dia* = through, *chronos* = time). A study of the change from Old to Middle English is a diachronic study. In the same way, the study of a writer's development from youth to maturity is an instance of diachronic study. A synchronic description is generally thought of as description of the language as it exists at the present day, and most modern linguistic studies are of this type. By studying the the utterances of living speakers the linguist studies the contemporary language. The relationship between the synchronic and the diachronic aspects of language study was diagrammatically represented by De Saussure (*see* Fig. 1).

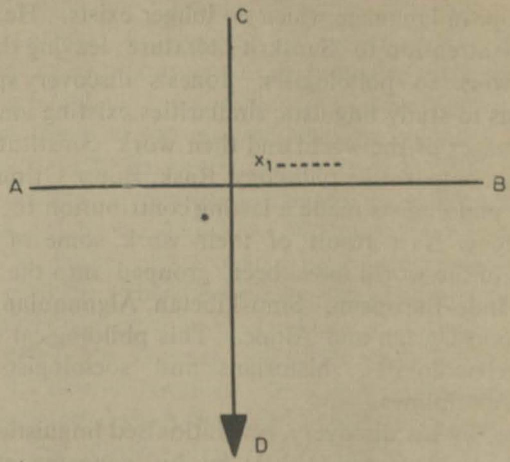


Figure 1

CD is the diachronic axis, *i.e.*, the axis representing the historical evolution of a language. *AB* is the synchronic axis representing the particular periods in the evolution of that language. The point of intersection x indicates that neither excludes the other completely. If *CD* represents evolution over a period (say 100 years from 1850-1950), x_1, x_2, x_3, ... represent the successive states of language, say, in 1890, 1900, 1910 and so on.

Languages are in a state of constant change and therefore, it is not possible to segment any state of language from the successive states which overlap each other. Such a segmentation is possible only in the case of different states of a language which are far removed from one another in time. Although the aim of a modern language syllabus should be the teaching of forms that are spoken at the present day, it is necessary to refer to this historical development of the language in order to explain points of grammar, vocabulary, etymology etc. In statements like "*ought* is the past tense of *owe*" and "*dice* is the plural of *die*" one can point out that these statements are diachronically, but not synchronically, true. A synchronic approach is enough to gain a mastery over a contemporary language, but it is necessary to have a diachronic description to understand the evolution of that language.

3. Language as System

Language, according to de Saussure, is a system made up of a network of elements each having a particular functional value, "the totality does not consist of things but relationships". From this, it follows that the language elements are related to one another in a network of systems rather than being mere collections of individual items. Individual items like sounds, words or parts of sentences have no linguistic significance in themselves unless they contrast and combine with each other in the pattern of a linguistic system. De Saussure compares language to a game of chess. In chess, if we move one piece, we change the balance of the whole network of pieces, as each piece is closely integrated with the other. In the same manner language is a system of closely integrated and interdependent units and not simply an aggregate of heterogeneous elements. All the units in a language derive their significance from their structural position. De Saussure says :

> Language is a system that has its own arrangement. Comparison with chess will bring out the point. In chess, what is external can be separated relatively easily from what is internal. The fact that the game passed from Persia to Europe is external. Against that everything having to do with its own system and rules is internal. If I use ivory chessmen instead of wooden ones, the change has no effect on the system, but if I decrease or increase the number of chessmen, this change has a profound effect on the 'grammar' of the game. One must always distinguish between what is internal and what is external. In each instance one can determine the nature of the phenomenon by applying this rule : everything that changes the system in any way is internal.

To de Saussure there are two sides to meaning, although the relationship between these two sides is highly arbitrary : There is the thing which signifies (*significant*) and there is the thing signified (*signifie*). These two are also known as "content" and "expression". Meaning, according to de Saussure, is a relationship between two equally participating characteristics, *i.e.*, the

objects, ideas etc. on the one hand, and the language used to refer to them on the other. De Saussure calls this relationship a *sign*. The sign, for him, is the basic unit of communication. Language, as defined by him, is a system of signs.

On the phonological level there is the sound system of a language. For instance, the following stop consonants exhibit how the sound system of English is constituted :

	Bilabial	*Alveolar*	*Velar*
Voiceless	p	t	k
Voiced	b	d	g

The above six sounds have a contrastive value and each one of them is delimited by its neighbours ; and all are interdependent.

On the grammatical level also there is a systematic organization. For instance, the tense forms in English present a system of binary contrasts :

	Present	*Past*
Non-continuous	walk	walked
	has walked	had walked
Continuous	walking	was walking
	has been walking	had been walking

Both in sound structure and grammatical construction of English, we thus see a well organized system.

4. Structure : Syntagmatic and Paradigmatic

Any sentence, for de Saussure, is a sequence of the whole, and each contrasting with all other signs in the language. This sequence is called a *syntagmatic* relationship between the signs which are present in the sentence. This is also known as a horizontal relationship. For instance, in a sentence like :

She can come to-morrow

there is a syntagmatic relationship consisting of four signs in a particular order which may be generalised thus :

pronoun + aux verb + main verb + adverb

This is the syntagmatic or the horizontal structure of the sentence.

The relationship between a sign and other signs in the language is known as a *paradigmatic* relationship. It can be presented in the following manner :

She	can	come	to-morrow
He	.	.	.
I	.	.	.
They	.	.	.
We	.	.	.
It	.	.	.

This vertical relationship between *she* and other pronouns like *I*, *he*, *they* etc. is a paradigmatic relationship. *To-morrow*, here, has a paradigmatic relationship with *to-day*, *this day*, *day-after-tomorrow* etc. A linguistic element simultaneously enters into a syntagmatic and paradigmatic relationship with other elements. Syntagmatic relations are 'overt' relations realized in the word-order of sentences. Paradigmatic relations are not directly revealed except in comparison with similar sentences. Look at the following sentences :

(1)	(2)	(3)
Mary	saw	the driver
John	invited	his uncle
Everyone	liked	him

The elements in column 1 are not normally interchangeable with those in column 2. Likewise the elements in column 2 are not normally interchangeable with those in column 3. However, the elements in columns 1 and 3 are interchangeable. This shows that all the elements in columns 1 and 3 are members of the same form class. And the two form-classes in the sentence structures are 'nouns' and 'verbs'. Thus the underlying structural pattern is

$$\text{Subject} + \text{Verb} + \text{Object}$$

To J. R. Firth "the first principle of phonological and grammatical analysis is to distinguish between structures and

systems. The structures are, so to speak, *horizontal* while systems are *vertical*, neither are to be regarded as segments in any sense." The term 'structuralism' in modern linguistics has two distinct meanings. In its more general sense it means that each language has unique relational structure and it should not be studied in parts but as a systematic whole. In its narrower sense, it means a characteristic preoccupation with form rather than meaning as evidenced in the work of American linguists like Bloch, Harris and Hockett. We shall discuss the concepts of 'deep' and 'surface' structures in the chapter on grammar.

5. Langue and Parole

De Saussure made a useful distinction between two aspects of language which he called *langue* and *parole*. *Langue*, according to him, is the abstract system understood by all members of a speech community and may be thought of as the generalised rules of the language. By contrast, *parole* is the manifestation of *langue* in the utterances of individuals. It is idiosyncratic and varies from individual to individual in the quality of its manifestation. It is subject to a wide range of personal and situational constraints.

Chomsky uses the words *competence* and *performance* with a similar distinction of meaning. Competence is the system which everybody recognises and performance is the degree of actual realization of it by an individual. If competence is the intrinsic tacit knowledge, performance is the actual use of language in concrete situations. Chomsky's and de Saussure's terms are not exact equivalents; for competence is considered by Chomsky to be an innate property of human mind whereas *langue* is considered by de Saussure to be a social product, a collection of conventions adopted by a social body.

Most of the linguists, when describing a language, construct a model, not of actual language behaviour but of the system of regularities which underlie that behaviour. In their descriptions the main unit is the sentence, which is an abstract theoretical unit of the language system. They exclude performance errors, personal and socio-cultural factors from their

primary data. Also, they decontextualise utterances selected for description. Generally, they choose complete sentences as these have led the linguists to an exclusive concern with *langue*. J. R. Firth rejected this preoccupation with *langue* as 'static structural formalism' and advocated a return to the communicative properties of language and functioning of language in social contexts. It, however, remains a challenge to designers of language teaching material, to keep a balance between the formal grammatical statements about the underlying rules and the presentation of realistic language data.

6. Speech and Writing

Speech and writing are related to each other, yet they are two different skills. What is spoken cannot be, as it is, transferred to writing just as what is written cannot be, as it is, reproduced like natural speech. There are astonishing differences between speech and written language and the following utterances recorded by some linguists prove this fact :

> *he*—seemed of course he had that kind of n er I I'm er I I er I I er er er are you northern by any chance I was going to say that kind of northern—er—scepticism or at least questioning mind—which er—but of course he would mislead you with that he er he gave you the impression that he only er you know he gave you the impression that he was—sceptical and at times sceptical and nothing else—but I think he er—I think he appreciated the course there you know—from one or two things he said when I bumped into him.

Professor Widdowson provides a written discourse to the above text in the following manner :

> "He had the kind of modern scepticism, or at least questioning mind, but he would mislead you with that. He gave you the impression that, at times, he was sceptical and nothing else, but I think he appreciated the course there judging from one or two things he said when I bumped into him."

In the spoken discourse there is repetition, discontinuity and incompleteness in the language patterns. There are sounds like 'er' and 'Hm' and inanities like 'you see', 'you know', 'I mean', etc. In written language there are complete patterns because we think out before what we are going to write so that the language is formed in the mind.

We know that children learn to speak before they learn to write. So naturally in the early stages of learning first priority should be given to the learning of automatic speech habits. But as soon as the students have progressed beyond the elementary stage they should be taught writing. For it is not possible to teach complex patterns of the language by means of oral drills only. Children, however, can be made to pick up stress, rhythm and intonation at a very early stage without any written discourse on these subjects. Written discourse cannot carry any of the suprasegmental features and, therefore, these should be taught to the pupils when they are still impressionable.

7. Descriptive and Prescriptive Approaches

A linguistic study is descriptive if it is based solely on observed facts, and it is prescriptive if it formulates a set of rules or directions. Grammars concerned with what ought to be said rather than what is said are prescriptive and many grammars used in the class-rooms belong to this category. Lowth, Fowler, Nesfield, Wood, Wren and Zandvoort are some of the well-known authors of prescriptive type of grammars.

In the traditional or prescriptive grammars we are asked to say *It's I* rather than *It's me*, to avoid split infinitives as in *request you to kindly*......not to use prepositions at the end of a sentence, and always use *whom* for the objective form of *who* in relative clauses. The authors of these grammars condemn constructions like *He is taller than me* and *I do'nt like him doing that* and correct them as *He is taller than I* and *I don't like his doing that*.

No native speaker says *It's I* for the question *who is there* ?, and it is doubtful whether it is really English. In fact, this prescription seems to be based on a Latin rule which recommends nominative case (and not the accusative) for com-

plements following the verb *to be*. Again, in traditional grammars one still finds the distinctions between *shall* and *will* emphasised although such distinctions have been ignored both in speech and writing by the use of the shorter forms *I'll*, *He'll*, *They'll* etc. Expressions like *It said......* for *It is said......* *none* followed by a plural verb instead of the singular, *whose* used for non-human nouns as in *the book whose contents......*are all acceptable in informal, if not formal contexts. Constructions like *More than one woman has changed her mind* defy rules of concord. The linguist accepts all these changes because his interest is in the actual usage. He describes language which people use and not which they ought to use. There is, however, one drawback with the descriptive grammarian for different individual aspects of language result in a multiplicity of grammars. For instance, there are grammars of modern English, grammars of colloquial spoken English, of written English, one grammar of American English, another of American slang and so on. In these circumstances, a language teacher has to be both prescriptive and descriptive. As it is not possible to teach a whole language, he should aim at a type of neutral standard English, which is free from regional influences and idiosyncracies. He should scrutinise the textbook and avoid dated and old-fashioned rules.

There is a tendency among the linguists to decry all traditional grammars indiscriminately. In their condemnation they have mixed up scholarly works such as those of Kruisinga, Poutsma, Sweet and Jespersen with the school grammars of Nesfield and others. Although the works of Jespersen and others suffer from certain shortcomings, they are great mines of scholarship. They contain a multitude of facts with interpretations and analyses and in that, they are more descriptive than many of the modern linguistic grammars whose sole concern seems to be simplification and conceptualization. As regards the school grammars of Nesfield and others they are more purposeful and useful for classroom practice than the pedagogic linguistic grammars which do not yet seem to have got over their experimental and sectarian character.

8. Phoneme

Phonemes are phonological units. They are contrastive, and substitution of one for the other may bring about a change of meaning. Take, for instance, the word 'sing'. If we replace 's' by another unit the meaning changes thus :

S ing
W ......
K ......
B ......
R ......

In the same way replacement of one phonological unit by another anywhere in the word can bring about a change of meaning of the word.

Li...p
...ve
...d
...t
...ck

Phonemes are indicated by slanted bars / / , *e.g.*, phoneme 's' is written as /s/.

9. Allophones

An allophone is a variation of the phoneme. For instance, the 't' sound in *take* is different from the 't' sound in *stake*. Again, in the word 'little' the initial 'l' sounds different from the final 'l'. These two 'l' sounds are known as clear 'l' and dark 'l'. Clear and dark l's are allophones of the same phoneme /l/. Allophones never occur in the same environment and, therefore, they are said to be in 'complementary distribution'. Allophones are the members of the phoneme and they can be distinguished as such. Allophones are indicated by square brackets. For instance, allophones of /p/ are [p] and [ph]; Allophones of /k/ are [k] and [kh]; Allophones of /t/ are [t] and [th]. The sound of /k/ in *keep* is not the same as /k/ in car. In the former case it has a forward position and in the latter a backward position.

10. Morpheme

Morphs are the meaningful group of phonemes. They are the smallest linguistic bits with a semantic significance. A word can be segmented into its morphs and such morphs can be reorganised into words. The word *sooner* can be segmented into *soon* + *er*. The word *boys* can be segmented into *boy* + *z*. The word *sooner* consists of two morphemes *soon* and *er*. The word *unacceptable* is composed of three morphemes *un*, *accept*, *able*, each of which has a particular distribution and also a particular form or shape. The difference between a morph and a morpheme is that a morpheme is not a segment of the word at all whereas the morph is a segment of the word. For instance, the word *went* has one morph but two morphemes. These two morphemes may be represented as {go} and {ed}. The morph corresponds to *form* and has phonemic representation whereas the morpheme corresponds to *substance* and is an abstract semantic unit. A morph is an exponent of a particular morpheme.

In some languages, the morphological changes take place in prefixes instead of suffixes. In Swahili *kitu* means 'this' or 'this thing'. The plural *vitu*, 'these' *kitabu* is book and *vitabu* 'books'. The word for traffic circle which is *kiplefti* (from English keep left) has the plural *viplefti*.

In some other languages such changes may take place in the middle part of a word. In Tagalog the word *pi : lit* means 'effort'. A morpheme -um- meaning 'one who did (such and such)' may be added with *pi : lit* making *pumi:lit*, 'one who made an effort or compelled'. In the same way *su : lat* (writing) and *sumu : lat* (one who wrote).

11. Allomorphs

Alternative representations of a morpheme are allomorphs. For example, the plural morpheme {s} in English is represented by the allomorphs [s], [z], and [iz]. Consider the plural forms of the following words :

Singular		*Plural*	
boy	boi	boys	boiz
cat	kæt	cats	kæts
bus	bus	buses	busiz

The morpheme [s] in the plural forms of the above words is represented by the *allomorphs* [s], [z], and [iz]. Allomorphs are thus alternant morphs (alternative representations of a morpheme) and they are phonologically conditioned.

12. Segmentation

Morphemes are of two kinds : free and bound. *Home* is a free morpheme. *Homely* and *homes*, however, have *ly* or *s* which are bound morphemes. Bound morphemes cannot exist by themselves.

A word like *went* represents the morphemes [go] and [ed]. In the case of words like *sheep* the plural form is said to have a zero morpheme. Thus *Sheep* (plural) represents the morphemes. *sheep* + ϕ. Taking the morpheme as the minimal unit of grammatical analysis the linguists tried to identify the structures of sentences in terms of morphs rather than words. The following sentence :

The older men in the playground didn't play much

can be represented morphologically thus :

The + old+er + man+ϕ + in + the+ play + ground+ did+n't+ play+ much.

The morphemic cutting into segments is, however, not possible in words like *better*, *more beautiful* etc. In such cases it is not possible to replace words by morphemes. Morphological segmentation has thus serious limitations.

13. Morphophonemics

Allomorphs are phonologically conditioned as the occurrence of any one is determined by the phonological form of the morph with which it is combined. Such a phonological conditioning takes place according to the following rules :

i) Changes in the formation of plurals :

a) A morph ending with a sibilant (/s/, /z/, /ʃ/, /ʒ/, /tʃ/, /dʒ/) has /iz/ as its suffix in the plural :

e.g.,	bus	bʌsiz
	fish	fiʃiz

b) A morph ending with a voiced phoneme has /z/ as its suffix in the plural :

e.g.,	dog	dɔgz
	bed	bedz

c) A morph ending with a voiceless phoneme has /s/ as its suffix in the plural :

e.g.,	cat	kæts
	kick	kiks

ii) Changes in the past tense stem :

a) A morph ending with /t/ or /d/ has /id/ as its past tense stem :

e.g.,	wet	wetid
	wed	wedid

b) A morph ending with a voiced phoneme has /d/ in its past tense stem :

e.g.,	love	lʌvd
	sag	sægd

c) A morph ending with a voiceless phoneme has /t/ in its past tense stem :

e.g.,	sack	sækt
	puf	pʌft

14. Juncture

The concept of *juncture* was first introduced by Trager, Block and Hockett. *Juncture* was originally called the 'internal open juncture' and written /+/. The /+/ juncture is not a sound but a kind of slight pause that occurs in the flow of successive sounds in speech. In English and certain other

languages almost all words are preceded by this /+/ juncture. Some words may, however, lack /+/ and some may have it inside the word (called 'compounds'). The word *afternoon* is separated by /+/ juncture just like the words in the phrase *after noon*.

/+/ juncture is not a sound but it affects pronunciation in several ways. English fortis (strong, voiceless) stops p.t.k. are, for instance, aspirated after a /+/ juncture. When in combination with /s/ as in *spin*, *stock*, *skin* they are unaspirated because there is no /+/ before them.

15. Syllabification

Words consist of syllables and a syllable is composed of vowels and consonants. As a syllable is supported by a vowel, the vowel is considered to be the nucleus of a syllable. The structure of a syllable is construed by identifying the consonants and vowels in it.

Syllable		*Structure*	*Nucleus*
School	sku : l	CCVC	u:
Man	mæn	CVC	æ
Cross	krɔs	CCVC	ɔ

In words of more than one syllable syllabification is done as follows :

am	pli	fi	ca	tion
æm	pli	fi	kei	ʃn
VC	CCV	CV	CV	CV

16. Vocoids and Contoids

Although /n/ and /l/ are consonants they form syllabic nuclei because the stricture, when they are produced is that of complete closure. /n/ and /l/ are, therefore, known as *contoids*.

e.g., button bʌtn
shuttle ʃʌtl

/w/ and /j/ are produced as vowels are produced but they do not form syllabic nuclei. They function like consonants and are, therefore, called *vocoids*.

EXERCISE ONE

1) Bring out the distinction between :
   i) Synchrony and diachrony.
   ii) *Langue* and *Parole*
   iii) Syntagmatic and Paradigmatic

2) Discuss how language is a system.

3) What are the advantages and disadvantages of prescriptive and descriptive grammars ?

4) How many phonemes are there in the following words :
   pleasure ; scissors : mother ; queen ; desire ; judge , five.

5) What does possibly make /p/ aspirated in *pot* and unaspirated in *spot* ? Explain.

6) Write the following sentences morphologically :
   Neerja went to America and got married.
   She was presented with books by her friend.

7) Explain the morphophonemic change in the plurals of :
   boy ; bus ; garage ; batch ; dog.

8) Explain the morphophonemic change in the past tense stem of :
   ask ; mine ; wed.

9) Give the syllabic structure of the following words :
   button ; special; living ; initiative ; communication ; allotted.

2

PHONETICS

1. Received Pronunciation (RP)

While learning a language, it is necessary to know the correct pronunciation of words used in that language. But as pronunciation varies from region to region, it is difficult to decide which variety of the language is the correct one. So, one may learn that variety of the language which has the widest acceptability. In the case of English the Southern British pronunciation has the widest acceptability and it is the speech of the higher educated. This variety of English is also known as Received Pronunciation or, for short, RP, as it is received well all over England. It is also the language used in BBC news broadcasts.

2. International Phonetic Alphabet (IPA)

In English correspondence between sounds of words and their spellings is a rare phenomenon. The same letter sounds differently at different places. The reason is that the spelling system became fixed in the sixteenth century although pronunciation has been changing since then. So, while learning the English sounds it is absolutely necessary to use a script such as the International Phonetic Alphabet, in which each symbol represents one and only one sound. The following table explains the symbols used for the English sounds.

Consonants

f	*f*ace	feis	p	*p*ass	pa:s
v	*v*ery	veri	b	*b*us	bʌs
θ	*th*in	θin	t	*t*en	ten
ð	*th*is	ðis	d	*d*o	du:
s	*s*ay	sei	k	*k*ey	ki:
z	*z*oo	zu:	g	*g*o	gou
ʃ	*sh*ine	ʃain	tʃ	*ch*in	tʃin
ʒ	mea*s*ure	meʒə	dʒ	*j*ust	dʒʌst
h	*h*ard	ha:d	l	*l*et	let
m	*m*ap	mæp	j	*y*es	jes
n	*n*ose	nouz	r	*r*est	rest
ŋ	si*ng*	siŋ	w	*w*et	wet

Vowels

i:	thr*ee*	θri:	ɔ	odd	ɔd
i	s*i*t	sit	ɔ:	bought	bɔ:t
e	g*e*t	get	u	put	put
æ	c*a*t	kæt	u:	moon	mu:n
a:	f*a*ther	fa:ðə			
ʌ	l*o*ve	lʌv			
ə:	b*ir*d	bə:d			
ə	Indi*a*	Indiə			
	*a*bout	ə'baut			

Diphthongs

ei	*ai*d	eid	iə	dear	diə
ou	g*o*	gou	εə	dare	dεə
ai	f*i*ve	faiv	ɔə	door	dɔə
au	h*ou*se	haus	uə	tour	tuə
ɔi	b*oy*s	bɔiz			

Articulatory Organs

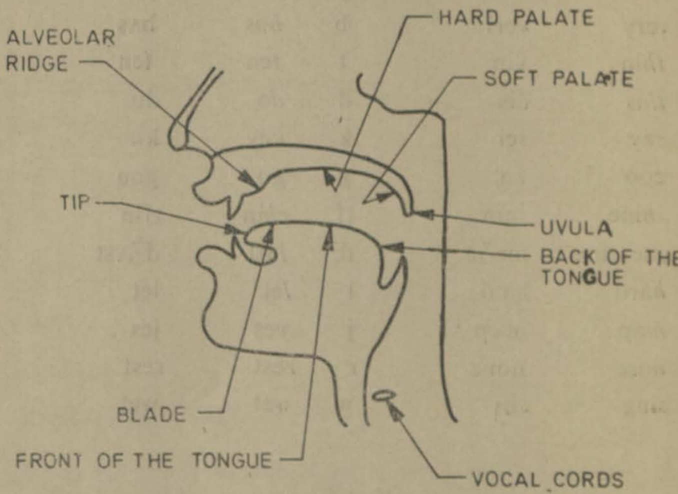


Figure 1

4. Description of Sounds

4.1 *Consonants*

In the following pages we shall describe the stricture involved in the articulation of English phonemes. Let us start with the consonants first.

Friction Consonants : /f, v/, /θ, ð/, /s, z/, /ʃ, ʒ/.

/f/ *and* /v/ :

Stricture : In the articulation of /f/ and /v/ the upper teeth are brought very close to the lower lip and there is a release of slight friction sound when sounds are produced (*see* Fig. 2). /f/ is rather longer than /v/. It is a strong voiceless consonant. /v/ is a weak voiced consonant.

Examples :

fæn (fan)	væn (van)
feil (fail)	veil (veil)
fa:st (fast)	va:st (vast)
fju: (few)	vju: (view)

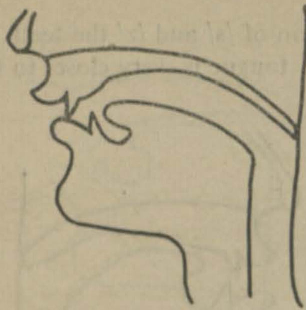


Figure 2

/θ/ and /ð/

In the articulation of /θ/ and /ð/ the tip of the tongue is close to the front teeth and when articulated a weak friction sound accompanies them (*see* Fig. 3).

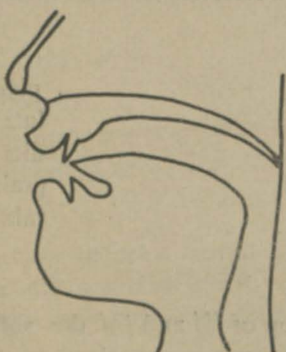


Figure 3

Examples :

grouθ (growth)	louð (loathe)
klɔ:θ (cloth)	klouð (clothe)
breθ (breath)	bri:ð (breathe)
ba:θ (bath)	beið (bathe)
mauθ (mouth) (n.)	mauð (mouth) (v)

/s/ and /z/

In the articulation of /s/ and /z/ the teeth are close together and the tip of the tongue is very close to the alveolar ridge (*see* Fig. 4).

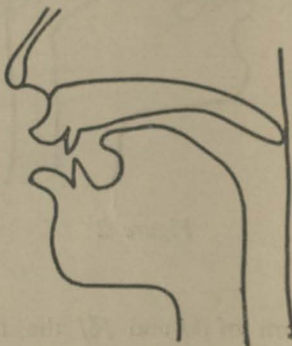


Figure 4

/s/ is longer and voiceless. /z/ is weak and voiced.

Examples :

pleis (place)	pleiz (plays)
lu:s (loose)	lu:z (lose)
ni:s (niece)	ni:s (knees)
prais (price)	praiz (prize)
rais (rice)	raiz (rise)

/ʃ/ and /ʒ/

In the articulation of /ʃ/ and /ʒ/ the soft palate is raised and the tip of the tongue comes close to the alveolar ridge slightly raised (*see* Fig. 5).

/s/ and /ʃ/ are distinct sounds and they should not be confused with each other.

Examples :

seim (same)	ʃeim (shame)
sai (sigh)	ʃai (shy)
si: (see)	ʃi: (she)
sou (so)	ʃou (show)

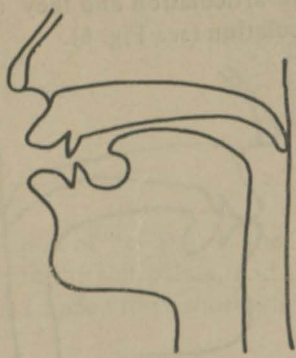


Figure 5

/z/ and /ʒ/ are two distinct sounds and they should not be confused with each other :

Examples :

reizə (razor)
ru:z (ruse)

ireiʒə (erasure)
ru:ʒ (rouge)

Some more words with :

pleʒə (pleasure)
meʒə (measure)
inveiʒn (invasion)

/h/

/h/ always occurs before a vowel and consists of sound breath coming through a narrow glottis with audible friction. It never occurs finally. Compare the following :

ha:t (heart)	a:t (art)
ha:m (harm)	a:m (arm)
hi:t (heat)	i:t (eat)

Note on Friction Consonants : Word final lenis fricative followed by a word initial fortis consonant becomes the corresponding fortis fricative if the two words form a close group, e.g. wið becomes wiθ in *with thanks* and bri:ð becomes bri:θ in *breathe slowly*. Similarly /f/ in *of course*, /s/ in *these socks*, and *was sent*, /t/ in *bridge score* etc.

Stop Consonants : /p, b/, /t, d/, /k, g/, /t, d/, *and* /tʃ, dʒ/

Stricture : In the articulation of /p/ and /b/, lips are closed firmly before articulation and they are opened suddenly at the time of articulation (*see* Fig. 6).

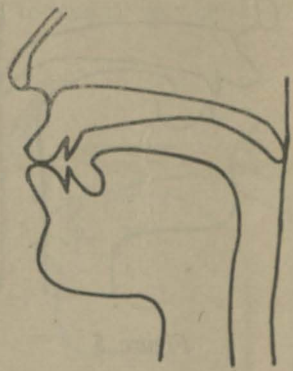


Figure 6

Examples :

pæk (pack)	bæk (back)
puə (poor)	bu:r (boor)
puʃ (push)	buʃ (bush)
poust (post)	boust (boast)

/t/ *and* /d/

In the articulation of /t/ and /d/ the tip of the tongue is raised against the alveolar ridge and dropped suddenly at the time of articulation (*see* Fig. 7).

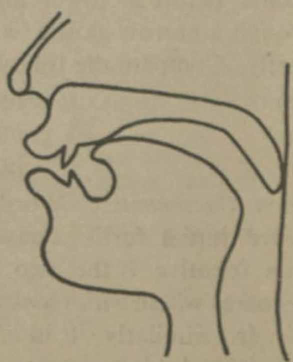


Figure 7

Examples :

ha:t (hart)	ha:d (hard)
sait (sight)	said (side)
brɔ:t (brought)	brɔ:d (broad)
tu : (two)	du : (do)

/k/ *and* /g/

In the articulation of /k/ and /g/ the back of the tongue is in firm contact with the soft palate, and the palate is raised, so that the breath is trapped for a short while (*see* Fig. 8).

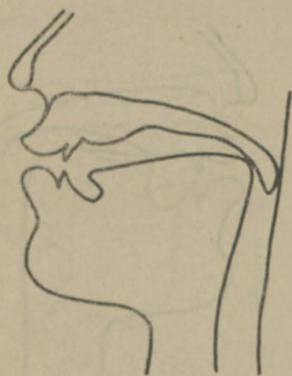


Figure 8

Examples :

keiv (cave)	geiv (gave)
kə:l (curl)	gə:l (girl)
kæp (cap)	gæp (gap)
kla:s (class)	gla:s (glass)
koul (coal)	goul (goal)

Aspiration

/p/, /t/, and /k/ are aspirated at the beginning of accented syllables. For example, put (phut); talk (tha:k); caught (khɔ:t). p, t, k sound ph, th, and kh in words like play, appoint, attack, attain, clean, cool etc.

/p/, /t/ and /k/ are not aspirated after s, for example : spot, steam, scorn etc.

/p/, /t/ and /k/ are not aspirated in unaccented positions : po'lite, 'better, 'equal etc.

/tʃ/ *and* /dʒ/

In the articulation of /tʃ/ and /dʒ/ the tongue tip touches the back part of the alveolar ridge, the rest of the tongue is in the /ʃ/, /ʒ/ position. At the time of articulation the tongue tip moves a little away from the alveolar ridge producing friction (*see* Fig. 9).

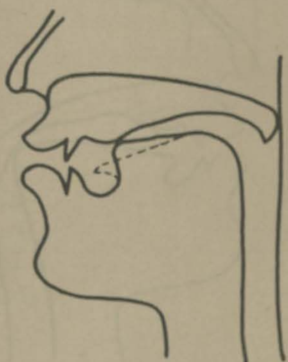


Figure 9

Examples :

tʃ in (chin)	dʒin (gin)
tʃiə (cheer)	dʒiə (jeer)
tʃest (chest)	dʒest (jest)
tʃouk (choke)	dʒouk (joke)

Nasal Consonants : /m/, /n/ and /ŋ/

Stricture : For /m/ the mouth is blocked by closing the two lips (*see* Fig. 10). For /n/ by pressing the tip of the tongue against alveolar ridge (*see* Fig. 11). For /ŋ/ the back of the tongue remains pressed against the palate (*see* Fig. 12).

The sounds are voiced and voiced air passes through the nose.

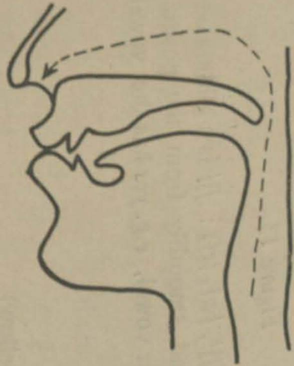


Figure 10

m

mæn (man)
mʌni (money)
æm (am)

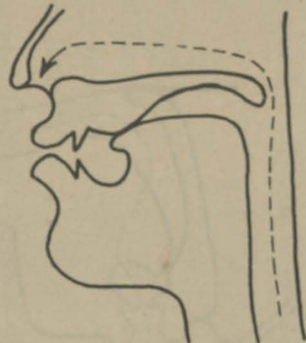


Figure 11

n

neim (name)
nouz (nose)
nɔ:iz (noise)

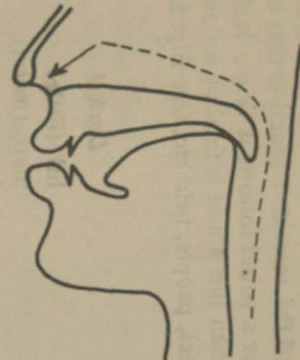


Figure 12

ŋ

siŋ (sing)
riŋ (ring)
siŋiŋ (singing)

Lateral Consonants : There are two /l/ sounds in English, the clear l and the dark l. In a word like *little* the first l sound is that of clear l and the second l sound is that of dark l. Clear l occurs whenever a vowel follows it : *e.g.*, leaf, look etc. The dark l occurs when the sound is final or followed by a consonant sound, *e.g.*, feel, people, field etc. (*see* Fig. 13).

Examples :

Clear l	*Dark l*
liv (live)	litl, (little)
li:v (leave)	metl, (metal)
let (let)	ketl, (kettle)
laif (life)	setl, (settle)
louf (loafe)	wel (well)

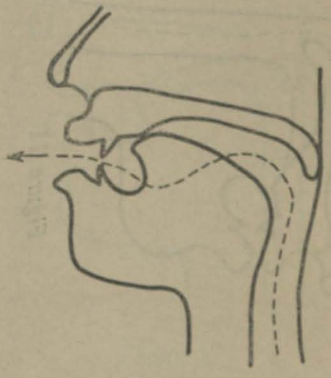


Figure 13

Gliding Consonants (/j/, /w/, /r/) : /j/ is a gliding consonant which moves quickly and smoothly from the position of the vowel i: or i to any other vowel, *e.g. yes* has the vowel sounds ies.

Examples :

jelou	(yellow)
jestədi	(yesterday)
jes	(yes)
jet	(yet)
jougə	(yoga)

/w/ is articulated having the lips in the rounded position. There is release of friction noise when /v/ is articulated but not /w/.

Examples :

vain (vine)	wain (wine)
veil (veil)	weil (wail)
rivi:l (reveal)	riwɔ:d (reward)
əveil (avail)	ə'wei (away)

/r/

When /r/ is articulated the tongue is in a curved shape and the lips are rounded. The tip of the tongue should not touch the palate.

Examples :

red (red)
ru:d (rude)
mæri (marry)
hʌri (hurry)

When /t/ occurs before /r/ there is slight friction.

trai (try)
tru: (true)
trein (train)
trʌst (trust)

r is pronounced only if a vowel immediately follows it. Thus final *re* or *r* before a consonant are silent :

far	fa:	there	ðεə
farm	fa:m	forty	fɔ:ti
card	ka:d	learn	lə:n

Consonants are classified (1) according to the organs which articulate them, (2) according to the manner in which the organs articulate them. The classification may be conveniently arranged in a table which follows.

	LABIAL		DENTAL	ALVEOLAR	PALATO ALVEOLAR	PALATAL	VELAR	GLOTTAL
	Bi-labial	Labio-dental						
PLOSIVE	p,b			t,d			k,g	ʔ
AFFRICATE					tʃ,dʒ			
NASAL	m		n				ŋ	
LATERAL				l				
ROLLED				r				
FLAPPED				ɾ				
FRICATIVE		f,v	θ,ð	s,z	ʃ,ʒ	j		h
SEMI-VOWEL	w					j	(w)	

4.2 Vowels

Vowel Diagram : The qualities of vowel depend upon the positions of the tongue and lips. It is convenient to classify them according to the position of the main part of the tongue. In Figs. 14 and 15 vowels are arranged according to the position of the tongue (the position of the tip has no great effect on vowel quality).

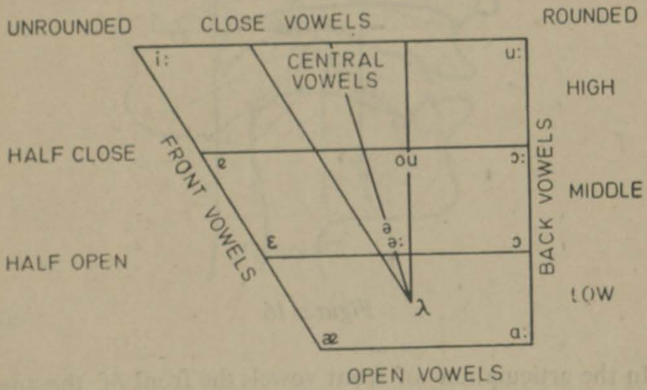


Figure 14

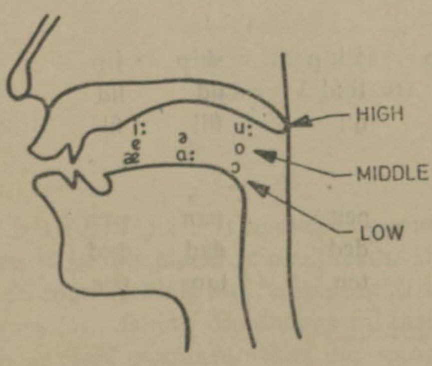


Figure 15

/i:, e, æ, a:/ are called front vowels. /u:, u. ɔ:,ɔ/are called back vowels. In the middle and the upper part of the figure (the

triangle) there are vowels intermediate between front and back; they are called central vowels /ɜ:/, /ə/.

Front Vowels : i:; e; æ, and a: are called front vowels (*see* Fig. 16).

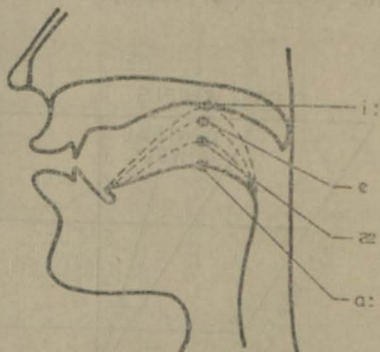


Figure 16

In the articulation of front vowels the front of the tongue comes close to the hard palate.

Examples :

i:; i; e

sheep	ʃ i: p	ship	ʃip	shell	ʃel
lead	li :d	lid	lid	led	led
feel	fi:l	fill	fil	fell	fel

e; æ, ʌ

pen	pen	pan	pæn	pun	pʌn
dead	ded	dad	dæd	dud	dʌd
ten	ten	tan	tæn	ton	tʌn

ʌ, *a:*, ɔ

luck	lʌk	lark	la:k	lock	lɔk
duck	dʌk	dark	da:k	dock	dɔk
lust	lʌst	last	la:st	lost	lɔst

Back Vowels (/u:/, /u/ and /ɔ:/, /ɔ/) : In the articulation of back vowels the back of the tongue lies close to the soft palate (*see* Fig. 17).

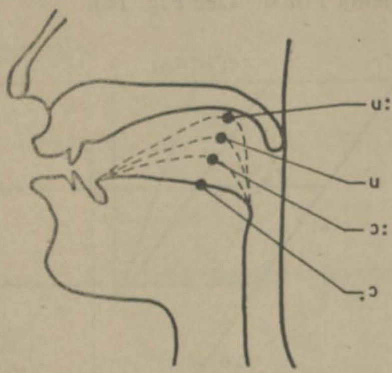


Figure 17

Examples :

ɔ, ɔ: ; u; u:

ʃɔd (shod)	ʃɔ:d (shored)	ʃud (should)	ʃu:d (shoed)
wɔd (wad)	wɔ:d (ward)	wud (would)	wu:d(wooed)
kɔd (cod)	kɔ:d (cord)	kud (could)	ku:d(cooed)

ə:, ə

pə:s (purse)	əbei (obey)
hə:d (heard)	meʒə (measure)
bə:n (burn)	ignərənt (ignorant)

4.3 Diphthongs

A diphthong is a vowel glide. It moves from one vowel to another and it has to be articulated in one breath. Diphthongs are termed 'decrescendo' (falling) and 'crescendo' (rising). The English diphthongs are falling diphthongs in that the first element is louder or more prominent than the second. These diphthongs are divided into three groups :

Those which end in /u/ : /au/and/ou/.
Those which end in /i/ : /ei/ /ai/ and/ɔi/
Those which end in /ə/ : /iə/, /ɛə/, and /uə/

Closing Diphthongs : /ei/; /ai/, /au/; /oi/, /ou/ are called closing diphthongs. In the articulation of these diphthongs the tongue moves from an 'open position' to a 'close position', the terminal point being i or u (*see* Fig. 18).

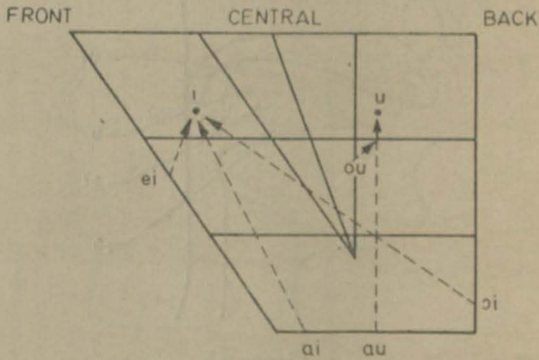


Figure 18

Centring Diphthongs : iə, ɛə, uə are called centring diphthongs because these sounds converge towards ə which is a central vowel.

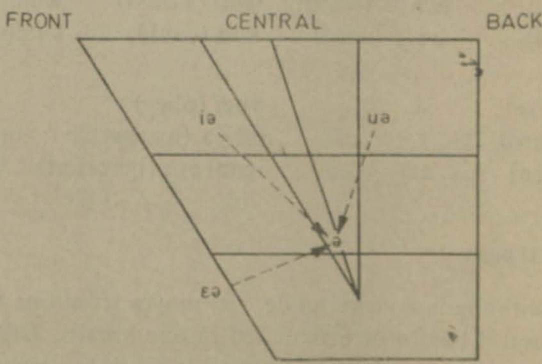


Figure 19

Examples:

Closing Diphthongs

ei leit (late), teik (take), meik (make)
ai faiv (five), laik (like), wait (white)

au haus (house), faund (found), rau (row-quarrel)
oi boi (boy), oil (oil), vois (voice)
ou lou (low), gou (go), sou (sow), bout (boat)

Centring Diphthongs

iə iə (ear), jiə (year)
ɛə hɛə (hair), rɛə

Insertion of ə

Avoid the sound sequences like the following :

ai, au, u :, i : } + r + vowel

In each case, insert ə before the r, so that the sequence becomes :

ai, au, u, i } + ə + r + vowel

Examples :

aiəriʃ	Irish	'piəriəd	period
'taiəriŋ	tiring	'siəriəs	serious
'dʒuəri	jury	endʒi'niəriŋ	engineering
'kaiərou	Cairo	'aiərəni	Irony
'djuəriŋ	during	'in'kwaiəri	inquiry
'tuərist	tourist	'di'vauəriŋ	devouring

5. Suprasegmental Features

5.1 Stress

Stress within a word is known as word-stress. All words of more than one syllable have at least one stressed syllable in them, and this stressed syllable is more prominent than any

other syllable in the word and it is articulated with a greater force.

Stress in a word is determined according to the following rules :

1) All English words have some accent, primary or secondary, on the first or the second syllable.

2) Words with weak prefixes are accented on the root, and not the prefix, *e.g.*, a'broad, a'cross, a'dmit, a'dvice, a'head, a'lone, a'loud, a'mount, a'part, at'tend, be'low, be'tween, com'pose, de'velope, re'duce.

3) Words ending in -ic, -ical, -ically; -ity, -ial, -ially; -ian, -ious; have the primary accent on the syllable preceding the suffix, *e.g.* :

apolo'getic, e'lectric, e'lectrical, gram'matical, patri'otic, po'litical, po'litically;
ac'tivity, curi'osity, elec'tricity, e'quality, gene'rosity, mo'rality, ne'cessity, origi'nality, possi'bility, proba'bility;

arti'ficial, cere'monial, confi'dential, confi'dentially, es'sential, es'sentially, in'dustrial, me'morial, of'ficial, presi'dential, elec'trician, li'brarian, mu'sician, poli'tician;
'anxious, in'dustrious, in'jurious, la'borious, lu'xurious, re'bellious, vic'torious.

4) Words ending in -ion have the primary accent on the last syllable but one, *e.g.*, appli'cation, civili'zation, compo'sition, conver'sation, culti'vation, intro'duction.

5) In words of more than two syllables ending in -ate, the primary accent is placed two syllables before the suffix, *i.e.*, on the third syllable from the end, *e.g.*, 'complicate, 'cultivate, 'educate, 'fortunate, 'separate (adj), 'sepa'rate (v).

6) The following suffixes take the primary accent on their first syllable :

-aire	millio'naire
-eer	ca'reer
-ental	funda'mental

-ential	exis'tential
-esce	acqui'esce
-escence	effer'vescence
-esque	gro'tesque
-ique	phy'sique
-ities	neu'rities

7) The suffixes -al, -ally affect the accentual patterns, *e.g.*, 'accident, acci'dental, acci'dentally; 'autumn, au'tumnal; 'origin, 'original.

8) The inflexional suffixes -es, -ing, -ed and the derivative suffixes -age, -ance, -en, -er, -ess, -ful, -fy, -hood, -ice, -ist, -ive, -less, -ly, -ment, -nese, -ship, -ter, -ure, -y, -zen don't affect the accent.

9) Stress shift in derivatives :
a'cademy, aca'demic, acade'mician
bac'teria, bacteri'ology, bacterio'logical
indi'vidual, individu'ality, individua'listic
'politics, po'litical, poli'tician
'democrat, de'mocracy, demo'cratic
'photograph, pho'tography, pho'tographer, photə'graphic
'telegraph, te'legraphy, tele'graphic
competence, com'petitor, compe'tition

5.2 Stress Shift

In nouns used as verbs there is a shift of stress :

'record (n)	re'cord (v)
'object (n)	ob'ject (v)
'progress (n)	pro'gress (v)

Notice the stress change in the following words :

'democrat	dem'ocracy	demo'cratic
'photograph	pho'tography	photo'graphic
	pho'tographer	
'politics	po'litical	poli'tician
'particle	par'ticular	particu'larity

NOTE — The /u/ never occurs under weak stress unless it is

followed by another vowel, *i.e.*, in fluent speech /tu/ becomes /tə/ and in deliberate speech remains /tu/.

5.3 Sandhi

Sandhi in Sanskrit means the coalescence of two letters coming in immediate contact with each other and forming a compound word. Sandhi is very common in Indian languages (excepting Hindi) and also in certain European languages like French. In English sandhi takes place in the following manner :

Absolute Form	*Sandhi Form*
is (iz)	(z) John's ready
	(s) Dick's ready
has (həz)	(z) John's got it
am (æm)	(m) I'm ready
are (a:*)	(r) We're waiting
have (hæv)	(v) I've got it
would (wud)	(d) He'd seen it
will (wil)	(l) I'll go
	(l) that'll do
them (ðəm)	(m) watch'em
not (nɔt)	(nt) itsn't
	(nt) I won't
	(t) I can't
and (ænd)	(n) bread n butter

The sandhi which substitutes *an* for *a*, and the sandhi by which this and other words are unstressed in phrasal combinations are examples of compulsory sandhi. Other English sandhi habits are optional.

Elision : Within a word, an unstressed vowel between two consonants is elided thus :

Specially	ˈspeʃli
awfully	ˈɔ:fli
every	ˈevri
secretary	ˈsecrətri
ordinary	ˈɔ:dnri

history	'histri
perhaps	præps
medicine	'medsn
several	'sevrəl
national	'næʃnəl

Assimilation : The following assimilations are common in English :

i) *z changes to s*

is	iz	its 'i:zi
has	hæz	wɔts'hæpənd
used	ju:zd	ai 'ju:st tu

ii) *n, t, d change to m, p, b*

ten	ten	'tem 'minits
don't	dount	'doump bi'leit
good	gud	'gub 'bai

iii) *n, t, d change to ŋ, k, g*

in	in	iŋ'keis
don't	dount	I 'dounk 'kɛə
good	gud	'gug 'gə:l

iv) *s, z change to ʃ, ʒ*

this	ðis	ðiʃ'ʃip
has	hæz	'hæʒ ʃi 'kʌm

In sentences sandhi helps fluency. Although it is not shown in writing sandhi is there very frequently in one's speech. For example, compare the following two sentences :

// hiz 'ɔ:lwiz 'a:skiŋ'ɔ:kwəd 'kwestʃənz //

// hi:'zɔ:lwi 'za:ski ŋ'ɔ:kwəd 'kwestʃənz //

The second sentence here reads more easily than the first one because of sandhi.

5.4 Strong and Weak Forms

In continuous speech some sounds are weakened and some are not. The *strong* form is used when the word is said in isolation or with emphasis and the weak form is used if it is in an unstressed position. The foreign students find strong forms easy but they should learn to use weak forms liberally. A list of strong and weak forms is given below :

Word	*Strong Form*	*Weak Form*
be	bi:	bi
been	bi:n	bin
she	ʃi:	ʃi
we	wi:	wi
me	mi:	mi
the	ði:	ði (before vowels) ðə (before consonants)
them	ðem	ðəm
a	ei	ə
saint	seint	snt/sn
am	æm	m/m
have	hæv	həv/v/v
has	hæz	həz/z/z
had	hæd	həd/d/d
can	kæn	kən/kn
than	ðæn	ðən
an	æn	ən
as	æz	əz
that	ðæt	ðət
are	a:	ə
were	wə:	wə
could	kud	kəd/kd
would	wud	wəd/d
should	ʃud	ʃəd/d
to	tu:	tə
or	ɔ:	ə
for	fɔ:	fə
of	ɔv	əv
from	frɔm	frəm
was	wɔz	wəz
on	ɔn	ən
there	ðɛə	ðə
will	wil	l

/ə/ = unaccented *are a* (and less commonly her, or, of)

The ′plays are ′poor.
He plays a ′poor ′game.
She ′wants a ′dog.
She ′wants her ′dog.
′One or ′two of ′them are ′coming.

The ′two ′books are ′mine.
The ′two ′books of ′mine.

/əv/ = Unaccented *have, of*
′Some of ′one
′Some have ′won
The ′boys of ′Eton ′fish
The ′boys have ′eaten ′fish

/ər/ = Unaccented *are, or*
′Ten or ′under
′Ten are ′under

/ðə/ = Unaccented *the, there*
There ′seems a ′chance
The ′seams are ′crooked

/əz/ = Unaccented *as, has*
′How ′much has he ′done
As ′much as he ′can

/ən/ = Unaccented *and, an*
′One and ′off
′On an ′off-chance

Some More Weak Forms :

be	/wil hi ′bi: ðɛə/
	/wil hi: bi ðɛə/
been	/hæz hi ′bi:n ðɛə/
	/hi hæz bin ðɛə/
can	/kæn ju du it/
	/hi: kən du it/
have	/ hæv ju ə maetʃ /
	/ðə ′bɔiz həv ′i:t n fiʃ /
	/ðə ′boiz əv ′gɔn/
are	/a: ðəi redi/
	/ðə buks ə main/
could	/ ′kud ai hʌm/
	/ai kəd du it/

5.5 Unstressed Prefixes

e-, -em, en-, ex- are pronounced with i

effect	i′fekt	engage	in′geidʒ

enjoy	in'dʒɔi	experience	iks'piəriəns
exist	ig'zist	election	i'ləkʃn
employ	im'pl i	enclosure	in'klouʒə

pro-, col-, com-, con-, cor- and various combinations of su- are pronounced with ə.

protect	prə'tekt	provision	prə'viʒn
pronounce	prə'naunce	production	prə'dʌkʃn
collapse	kə'læps	collection	kə'lekʃn
collision	kə'liʒn	commercial	kə'mə:ʃl
suppose	sə'pouz	promote	prə'mout
surround	sə'raund	corrupt	kə'rʌpt
		succeed	sək'si:d

The following have two forms :

	Participle	*Adjective*
learned	lə:nd	'lə:nid
cooked	krukt	'krukid
aged	eidʒd	'eidʒid
blessed	blest	'blesid
dogged	dɔgd	'dɔgid

Homophones

principal	principle	'prinsipl
medal	meddle	'medl
idol	idle	'aidl
counsel	council	'kaunsl

-stion endings

question	'kwestʃn	suggestion	sə'dʒestʃn

-ace endings

terrace	'teris	palace	'pælis
menace	'menis	surface	'sə:fis

-age endings

espionage	'espiəna:ʒ	garage	'gæra:ʒ
camouflage	'kæməfla:ʒ	massage	'mæ'sa:ʒ

5.6 Sentence Stress

Just as some syllables are stressed in a word, some words are stressed in a sentence. This is called sentence stress. The sentence stress does not, however, affect the syllabic stress within a word.

In a sentence, words of one syllable are not generally stressed if they are purely grammatical words like pronouns (I, me, you, he, she, etc.), prepositions (to, for, at, from, by, etc.), articles (the, a, an, some). Other words are stressed, for example, full verbs (eat, love, take, try, etc.), nouns (head, chair, book, pen, etc.), adjectives (good, blue, long, etc.), adverbs (well, just, quite, not) and so on. Syllables which are not stressed generally contain the vowel /ə/. In the examples given below, a vertical bar is placed above and in front of the stressed syllable to indicate the primary stress, and a bar below and in front of a syllable to indicate the secondary stress if any on it.

1) 'Thank you for the 'letter
2) 'Don't be ˌtoo 'long
3) 'What a de'lightful sur'prise
4) I'll 'do ˌthat

5.7 Rhythm

In a spoken sentence the strongly stressed syllables are separated by roughly equal intervals of time. In other words, the sentence is endowed with a regular beat, which falls upon the stressed syllables. This is known as sentence-rhythm. Rhythm is maintained by the stressed syllables which form rhythmic groups by combining themselves with the unstressed syllables that follow them. The stress-groups and the rhythmic groups in a sentence are illustrated below :

1) Vasu's away on business.
/'Vasuz/ ə'wei /ɔn 'bizinis/
/'Vasuzə/ 'weiɔn/ 'bizinis/

2) What a delightful surprise.
/'wɔt/ədi 'laitful / sə'praiz/
/'wɔtədi/ 'laitfulsə/ 'praiz/

3) Kusuma's a person you can really rely on.
/'Kusuməz / ə'pə:sn / jukən'rieli / ri'laiɔn /
/ 'Kusuməz ə / 'pə:snjukən / 'riəliri / 'laiɔn /

In the rhythmic groups the initial unstressed syllables, if any, are attached to the first group, and are said very quickly.

1) They went for a walk in the park.
/ðei'went/ fərə'wɔk/inðə'pa:k/
/ðei'wentfərə/'wɔkinðə/'pa:k/

2) I'm going to the theatre tonight.
/aim'gouiŋ/təðəθiətə/tənait/
/aim'gouiŋtəðə/'θiətətə/'nait/

3) There was an unending succession of unfortunate events.

/ðəwəzənʌn/'endiŋ/sək'səʃn/əʌn fɔ:tʃənət/i 'vents/
/ðwəzənʌn'endiŋsək/s'əʃnəvʌn/'fɔ:tʃɔnəti/'vents/

In actual speech one must not make pauses but must join the rhythmic groups together smoothly to make a continuous whole. When two strong accents occur successively the speed of the sentence becomes less, but when they are separated by unstressed syllables the speed is greater. All the rhythmic groups take almost equal amount of time for articulation.

If the unstressed syllables are closely a part of the same word as the stressed syllable they belong to the same rhythm group :

//'tʃi : pə'fɛəz//	//'tʃi:p ə'fɛəz//
cheaper fares	cheap affairs

According to O'Connor, even the grammatical words, if they are closely connected to the stressed word, belong to the same rhythm group :

//'givit tə'dʒɔn//
'give it to 'John

5.8 Nuclear or Tonic Accent

Pitch is the name given to the variation in the quality of a sound and it becomes lower or higher as the vocal chords

vibrate slower or faster. An accented syllable said on a level pitch has a static tone and an accented syllable on which pitch change takes place initiates a kinetic tone. The syllable which initiates the kinetic tone is called the 'nucleus' and said to have the nuclear or tonic accent or simply the tonic.

i) // 'when he saw us / he 'ran a way //

In this sentence the accented syllables are *when*, *saw*, *ran*, and *-way*. The pitch change takes place at the syllable *saw* and again at the syllable *-way*, *saw* bears the tonic of the first tone group and *-way* the tonic of the second tone group.

ii) // when he jumps / she jumps //

he and *she* bear the tonic accents.

iii) // I wouldn't call it ˅shabby / but it isn't 'very ˅modern / I ad mit //

The first syllable of *shabby*, the first syllable of *modern* and the second syllable of *admit* bear the tonics of the three tone groups.

5.9 The Tone Groups

A spoken sentence is generally short and it is called a breath or tone group. A written sentence often contains more than one tone group and each group generally consists of four stressed syllables or less. The tone groups in the following sentences are marked within single slant lines called tonetic boundaries and the sentences themselves in double slant lines :

1) //The 'grocer 'weighed the butter / wrapped it up and 'gave it to his customers //

2) // Oh/ you' went to Kashmere / did you // You were thinking about it / the last ,time we met //

3) // I have 'needed some 'new ↗bookracks / for a 'long ↘time // So, during my ᵛholidays / I de'cided to 'make them ↘my'self //

The following line is unmarked since the double slant lines coincide with the tonetic boundaries :

// John saw the play yesterday //

This sentence can also be marked with two options thus :

//John/ saw the play yesterday //
//John/ saw the play/ yesterday //

5.10 Intonation

Every language has certain characteristic tunes and, English too, has its own tunes. The tunes convey a variety of attitudes. For instance, *thank you* conveys two different attitudes. When it starts high and ends low it conveys gratitude. But if it starts low and ends high it indicates only a casual acknowledgement of something not very important, often heard from bus conductors, shop-keepers and others. Look at these sentences :

1) You like it.
2) You like it ?

The tone changes automatically from 1 to 2 and along with it the attitude of the speaker also changes. Now consider the following sentences :

//John gave *Mary* the camera// (not Susan)
//*John* gave Mary the camera// (Tom didn't)
//John *gave* Mary the camera // (He didn't lend it)

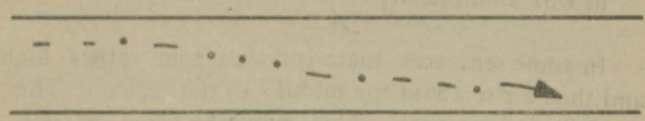
The elements in italics carry the tonic which is responsible for the change in meaning in each case.

The Tune Shapes

The tune shapes in English generally come under three categories : the falling tune, the rising tune, and the falling-rising tune. In the falling tune the first accented syllable of the group

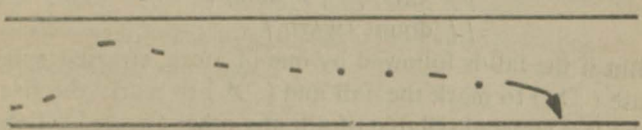
is said on a high level note and each successive accented syllables on a slightly lower note, till the fall on the syllable carrying the nuclear tone. Unaccented syllables before the first accented syllable and after a falling nuclear tone are normally said on a lower note :

1. ˈHow can I ˈpossibly ˈlend him ˈtwo ˈhundred pounds ?



//ˈhau kən ai ˈpɔsəbli ˈlənd im ˈtu : ˈhʌndrəd ˈpaundz//

2. You can ˈphone me ˈany ˈtime of the ˈday or ˈnight.

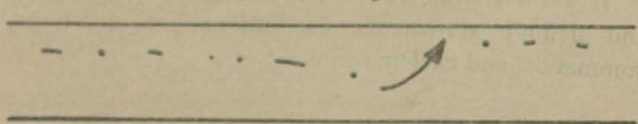


//ɹu : kən ˈfoun mi: ˈeni ˈtaim əv ðə ˈdeiə ˈnait//

Notice the gradual fall of tone from a high level to a low level pitch.

In the rising tune, the first accented syllable is said on a high level note and any following accented syllables on successively lower notes. The accented syllable having the nuclear tone, is said on a rising note, any following accented syllables continuing the rise. In other words, the rising tune is just like the falling tune except that it ends with a rise in the voice instead of a fall :

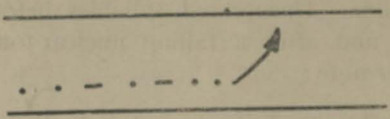
ˈWould you ˈmind if I ˈbrought my mother-in-law to ˈsee ˈyou ?



ˈWud ju : ˈmaind if ai ˈbrɔ:t mai mʌðər in lɔ : təˈsi : ˈju :

In the following sentence there is a sudden rise which we may call the second rising tone :

I was ,only ,trying to ↗help



ai wɔz ,ounli ,traiŋ tə ↗help

In some sentences there is a fall from rather high to low and then a rise about the middle of the voice : This is called the falling-rising tune. This may take place on one syllable, or it may be spread over several. If it occurs only on one syllable we use the mark(ᵛ) before it :

/ / ᵛfaiv/ / / / ᵛsu:n/ /
/ / 'dount ᵛwʌri/ /

But if the fall is followed by one or more stressed syllables we use (↘) to mark the fall and (↗) to mark the rise before the last stressed syllable of all; any other stressed syllables have (,) before them. So :

// ↘ðæt ,wɔznt ,veri ↗bad//

// ↘ai ,kudnt ↗help it//

// ↘Glory ,came to the ,class to-↗day//

5.11 The Uses of Intonation

i) *The Following Tone* : The falling tone is used in complete and definite statements, in business-like questions, strong commands, and exclamations :

I 'know it's ↘true

'Who on 'earth was ↘that ?

'Do as I ↘say

Jump to it

'Good heavens

Splendid :

It is also used in short questions used as responses :

(Kumar's on holiday) Is he ?

It's cold to,day. Is,n't it ?

ii) *The Rising Tone* : The rising tone (first) is used in statements which are soothing and encouraging, yes-no questions, greetings and polite or courteous expressions :

'How's your daughter

'When are you 'coming to see us ?

You like it ?

You like it. Do you ?

'Good morning

'Good night

'All right

Hellow

The rising tone (second) is used in statements eliciting opinion without force, in explanations used as questions, in tag-questions and in grumbles :

You are 'coming to tea with us; Aren't you ?

Really ?

'Hold this for 'me; ↗ would you ?

I ,did,n't ↗ hurt you.

iii) The Falling-Rising Tune : The falling-rising tune is used in statements which express reservations, or lead to something else, in statements whose first half is more important than the second half, and in request-like commands :

I could 'take you 'there to-ᵛmorrow (but not today)

When'ever he'comes toᵛvisit us, (he 'asks for ↘ money)

I'm 'very ↘ comfortable, ↗ thank you

↘ Shut the ↗ window

↘ Don't ,make me ↗ angry

EXERCISE TWO

1. What are the classes of consonants ? Explain the difference between the following :
   i) a labio-dental fricative and a dental fricative.
   ii) a bi-labial plosive and an alveolar plosive.
   iii) an alveolar fricative and a palato-alveolar fricative.
2. What is meant by: (a) a front vowel, (b) a back vowel, and (c) a central vowel. Explain this from a vowel diagram.
3. What is the difference between a falling diphthong and a rising diphthong ?
4. In English which diphthongs are :
   a) closing
   b) centring

5. Transcribe the following words phonetically marking stress :

village; canal; garage; exist; petrol; jury; idol; bargain; ordinary; collapse; suggestion; terrace; pressure; exile; compass.

6. Describe the stricture involved in the articulation of :
   i) /s/ and /ʃ/
   ii) /z/, /dʒ/ and /ʒ/
   iii) /t/ and /d/
   iv) /r/
   v) /v/ and /w/

7. Which phonemes in English are aspirated in the stressed position ? Illustrate.

8. Give the rules that determine stress. Also, explain what is stress-shift ?

9. Give some examples of sandhi in English. Explain how fluency is attained.

10. What is :
   a) syllabic stress,
   b) sentence stress, and
   c) tonic stress.

11. Illustrate the following :
   a) Stress group,
   b) Rhythmic group, and
   c) Tone group.

12. Illustrate with intonation contours the following tunes:
   a) the falling tune,
   b) the rising tune, and
   c) the falling-rising tune.

13. Transcribe the following conversations phonetically ; divide it into tone groups and rhythmic groups :

   i) What a lovely day, isn't it ?
   Yes, it is.
   How blue the sky looks, doesn't it ?
   Yes, it does.

What a lot of people, aren't there ?
Yes, there are.
You're on holiday, aren't you ?
Yes, I am.
It's a long one, isn't it ?
Yes, it is.
You don't talk very much, do you ?
No, I don't. You ask a lot of questions, don't you ?
Yes, I do.

ii) When I went out it was dark.
Was it ?
Just at first I couldn't see.
Couldn't you ?
After a while I got used to it.
Did you ?
I went to Tom's and he wasn't there.
Wasn't he ?
So I went round and then came back home.
Oh ?
And now if you like we'll go to the pictures
Lovely.

iii) I think I'll have a rest now.
I shan't.
I feel tired today.
I don't.
It's so hot in this room.
I don't think so.
My head aches when it's hot.
Mine doesn't.
I don't like the heat.
I do.
I'll go for a swim this afternoon.
I shan't.
It'll be cool in the water.
It won't.

iv) *Man* : We've mentioned the age of consent. Do you remember reaching this age.

Woman : Being 21, you mean, Oh, yes, I remember it well.

Man : Did you have a very special celebration for that birthday ?

Woman : Yes, a very special one.

Man : I suppose you had cake.

Woman : Yes, of course.

Man : And 21 candles.

Woman : No, the cake wasn't big enough for that. But I had a key.

Man : A key ! The key to the front door, I suppose.

Woman : Yes, that's right. Then I could come and go as I pleased.

Man : And mother and father couldn't say anything about it ?

Woman : Don't worry. They said plenty.

14. Read the following passage with proper intonation and rhythm :

i) Are the 'buses in this 'town some'times ↗crowded ?

↘Yes,/ they ↘are.

At' what 'time are they ↘most crowded ?

They're 'most 'crowded between 'five and six ↘o'clock,/when 'people are going ↘home / from ↘work. They're some'times 'so 'crowded that there are 'no ↘seats. 'We some'times 'have to ↘stand.

ii) //ðæts ə,nais ↗sju:t // ai 'hævn,t ↘sj:nit bi↗fɔ: / ↗hævai //

↘//nou/ its ðəfɔ:s 'taim ↘aivwɔ:↗nit æktʃəli //

// ai'ounli gɔt it ə'bout ,fɔ: ,deiz əgou //

//ʃu: laikit / du: ju: //

//'Veri mʌtʃ // 'didju: 'hævit 'speʃli meid/ ɔ: 'did

'ɹu: 'bai it 'ɔf ʒəpeg //

3

GRAMMAR

1. Immediate Constituents

Leonard Bloomfield introduced the notion of immediate constituents for the first time in his book *Language* (1933). He said :

> Any English-speaking person who concerns himself with this matter, is sure to tell us that the immediate constituents of *Poor John ran away* are the two forms *poor John* and *ran away* ; that each of these is, in turn, a complex form; that the immediate constituents of *ran away* are *ran* and *away*......; and that the constituents of *poor John* are......*poor* and *John*.

Bloomfield's statement can be presented graphically (*see* Fig. 1) thus :

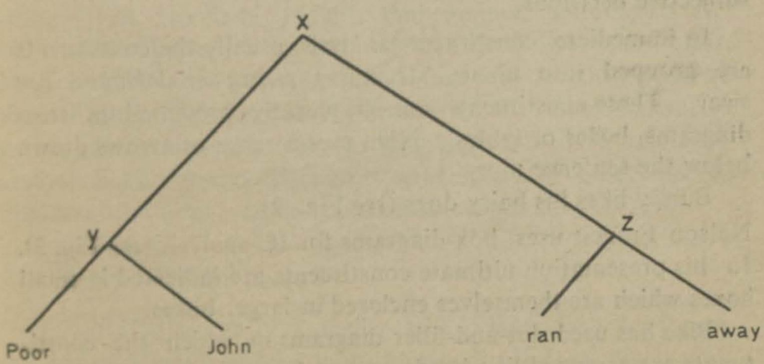


Figure 1

The above diagram may be interpreted as follows :

The ultimate constituents of the sentence are *poor*, *John*, *ran* and *away*; the words *poor* and *John* are the immediate constituents of one construction, *poor John*; the words *ran* and *away* are the immediate constituents of another construction. These two constructions *poor John* and *ran away* are the immediate constituents of the whole sentence.

Wells and Harris developed the idea of immediate constituents into what came to be known as 'structural', 'taxonomic' or 'Bloomfieldian' grammar. This grammar is structural in the sense that it is preoccupied with form rather than meaning. It is taxonomic as it is based on inductive classificatory procedures and classification of utterances without reference to the 'deeper', more abstract levels linguistic organization. When the traditional grammars are concerned with notional definitions and universal categories such as parts of speech, tense, mood etc., the taxonomic grammar is concerned with distributional criteria. It deals with grammatical categories in terms of distribution and not in terms of meaning. It shows concern for the internal relationship of different units rather than their relation to external psychological or metaphysical categories.

In traditional grammars, the grammarian is largely dependent on his intuitive analysis of grammatical meaning and gives judgements rather than arguments. In the taxonomic grammars every part of the analysis is tested and verified on the basis of a number of examples and there is no scope left for subjective decisions.

In immediate constituent analysis, usually the constituents are grouped into binary structures as in *poor John* and *ran away*. These constituents are graphically presented in tree-diagrams, boxes or tables. Nida uses a series of arrows drawn below the sentence :

Bunny likes his hairy dogs (*see* Fig. 2).

Nelson Francis uses box-diagrams for IC analysis (*see* Fig. 3). In his presentation ultimate constituents are indicated in small boxes which are themselves enclosed in larger boxes.

Pike has used slot-and-filler diagrams in which the constituents are arranged like beads on a string. Each grammatical

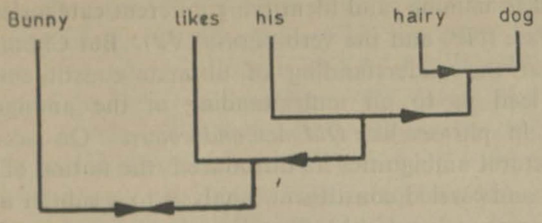


Figure 2

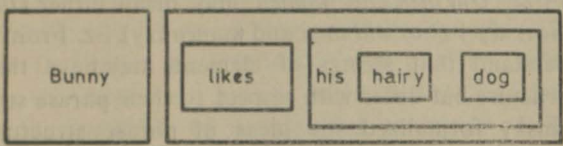


Figure 3

sequence is thought of as a row of vacant pigeon-holes, or slots, into which words are fitted with their class labels.

SUBJECT	PREDICATOR	OBJECT		
		Determiners	*Numeral*	*Noun-Head*
Bunny	likes	his	hairy	dog

The subject, predicator and object slots here represent grammatical function. Nouns, determiners, noun-heads etc. are fillers substituted in these slots according to their class. The correlation of a grammatical function (or slot) with the class of mutually substitutable items in that slot (fillers) is known as a *tagmeme* (Gk 'arrangement'). So in tagmemic analysis both slot and filler go together, or in other words, function and form are both taken into account.

2. Phrase Structure

In the IC analysis of a sentence like *Poor John ran away* the binary structures are a noun phrase (*poor John*) and a verb phrase (*ran away*). The notion of constituent structure here

is limited to naming and identifying different categories in the noun phrase (NP) and the verb phrase (VP). But Chomsky has shown that the understanding of ultimate constituents alone does not lead us to an understanding of the ambiguity of meaning in phrases like *Old men and women*. On account of such structural ambiguities he introduced the notion of *phrase structure* and carried constituent analysis to a subtler and far more comprehensive level. To Chomsky the notion of phrase structure is comparable with 'bracketing' in mathematics or symbolic logic. We know that $x \times (y+z)$ is not the same as $(x \times y)+z$. *Old men and women* may mean either *Old* (*men and women*) $x(y+z)$ or *old men* and *women* $(xy)+z$. From this we can understand that strings of elements may have the same linear structure but differ with respect to their phrase structure.

Chomsky formalized his ideas of phrase structure by a system of generative rules in his *Syntactic Structures* (1957).

3. Deep and Surface Syntax

In their quest after syntactic structure the linguists tried earlier to analyse sentences in terms of minimal units or units smaller than the word. Later, after Bloomfield's reference to immediate constituents, they turned their attention to units larger than the word and tried to analyse the ultimate constituents in terms of tagmemes, slots, fillers, scales and categories. They concentrated their attention on the taxonomic details such as identification, classification and naming of types and as a result they touched only the surface structures of sentences. The underlying deep structures of meaning remained out of their focus. Realizing this, Chomsky pointed out that an analysis of surface structure alone cannot reveal the ambiguity of meaning in sentences such as

Flying planes can be dangerous

The sentence here means both—that the action of flying planes can be dangerous, and that planes which fly can be dangerous. Unless this ambiguity is resolved, no analysis of the sentence can prove fruitful. Now let us take another example :

John is eager to please
John is easy to please

Syntactically these two sentences seem to be alike but they are not. Considering the meaning implied in these sentences we find that the function of John is that of the subject in one case and that of the object in the other. This shows that these two sentences are different in their deep structures although syntactically they look alike.

Every sentence has a deep and a surface structure. The meaning of a sentence is conveyed by its deep structure whereas the form of a sentence is given by its surface structure. Languages are more similar in their deep structure than they are in their surface structure, and this fact led some linguists to emphasise the universal character of languages. Chomsky believes that there is an intimate and profound relationship between language and human mind and a linguist should explore the possibility of a universal grammar of all human languages.

4. Transformational-Generative Grammar

Transformational-generative grammar deals with both the generation of sentence structures and their transformational relationships. In mathematics, with the help of the simple rule of addition one can enumerate or generate an infinite set of whole positive integers. In a similar manner, the generative grammar with its limited number of rules enables one to generate or enumerate a large number of sentences. It also specifies a number of potential sentence structures which can be tested and verified for their grammaticalness empirically. It also provides for transformations of sentences from one constituent structure to another and their relation to their deep structures.

4.1 Generation

The transformational-generative grammar outlined by Noam Chomsky in *Syntac Structures* (1957) consists of three components : Phrase structure rules, transformational rules and morphophonemic rules. In his *Aspects of the Theory of Syntax* (1965) he enlarged the PS-rules, introduced selectional restrictions, and added a semantic component to his earlier theory. The PS-rules, as modified by him, form the backbone of Transformational-generative grammar. These rules are

fundamental to the grammar and they form its *base* component. The primary sentences generated by the PS-rules can be multiplied into diverse sentence patterns by applying T-rules to them.

The *base* component actually generates the abstract structure which lies beneath the surface of sentences. These abstract structures also referred to as 'deep' or 'underlying' structures of sentences provide all the syntactic information required for the semantic interpretation of sentences. They probably contain semantic information in the form of atomized lexical definitions attached to the atomic nuclei of the syntactic strings. The *base* component consists of PS-rules and the lexicon. Its output is a labelled tree-diagram or phrase marker. Its nodes carry category symbols such as S, NP, V......Its terminal nodes have formatives contained in the dictionary (man, dog, that...). These formatives appear tied up into strings called kernel terminal strings. These formatives are a result of the intersection of phonological, syntactic and semantic features. Syntactic features map the deep structure into the surface syntactic structure, the phonological features map the sentence into a string of noises, and the semantic features map the deep structure into the semantic interpretation.

5. PS-Rules

As a simple example of phrase structure rules, consider the following :

I. i) S——→NP+VP
  ii) VP——→Vb+NP
  iii) NP——→Det+N
  iv) Vb——→Aux+V
  v) Det——→[the, a, this, that,......]
  vi) N——→[girl, boy, car, radio, letter,......]
  vii) Aux——→[will, can, shall, must]
  viii) V——→[post, drive, repair, catch,......]

Here ——→ means 'rewrite as' and parentheses indicate optional elements.

In generating a sentence from these rules we shall rewrite S as a string of symbols NP+VP. Rules (ii—v) develop each

of these constituents into further structures. In the last four rules each of the symbols Det, N, Aux and V is replaced by one of the lexical items in the braces on the right of the rule. These rules can generate sentences such as *This boy can repair the radio*, *That girl will drive the car*, *The man will post the letter*, *Neerja sings*, *Ram dances* etc.

The whole process can be presented in a phrase marker as shown in Figs. 4, 5 and 6.

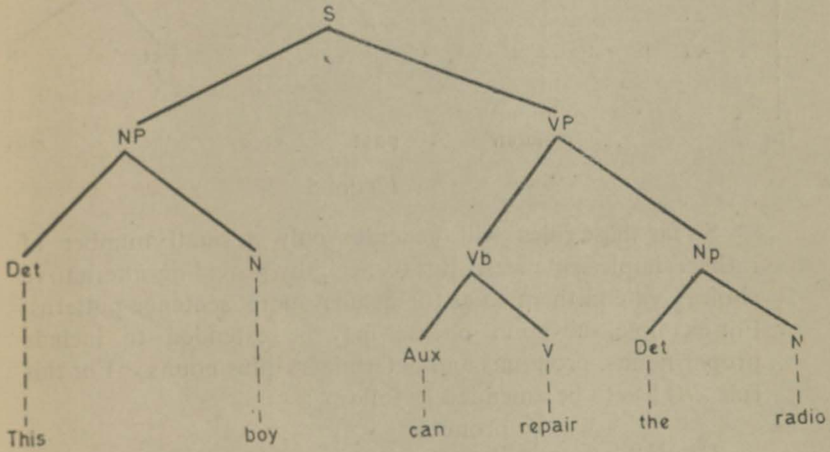


Figure 4

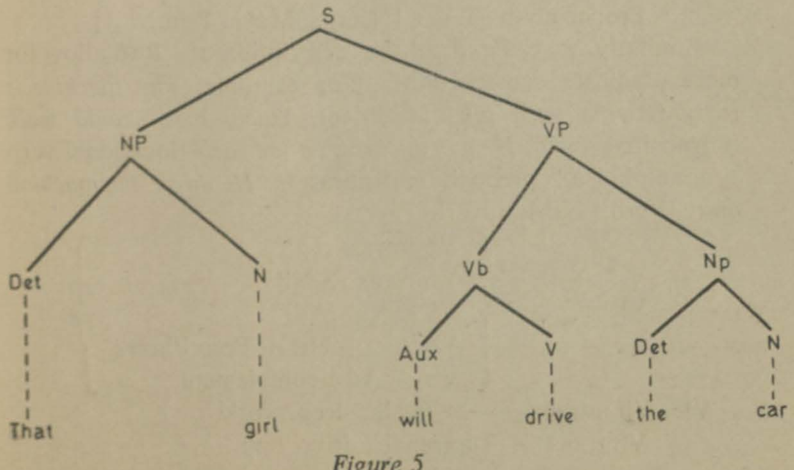


Figure 5

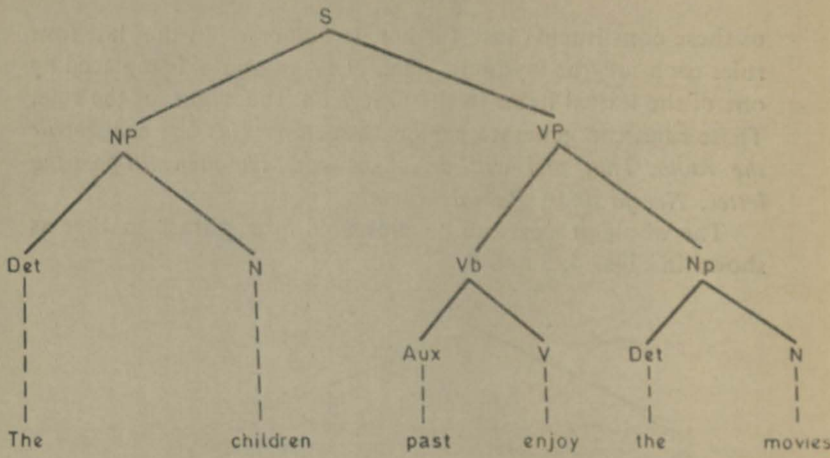


Figure 6

So far these rules will generate only a small number of rather simple sentences. But one can, by providing alternative choices, extend them so as to include more sentence patterns. For example, the noun phrase may be extended to include proper nouns, pronouns and determiners plus nouns. For this rule (*iii*) has to be amended as follows :

$$\text{III. NP} \longrightarrow \left\{ \begin{array}{l} \text{pronoun} \\ \text{Proper noun} \\ \text{Det+N} \end{array} \right\}$$

IV. Pronoun——→ [he, she, I......]

Proper noun ——→ [Neerja, Maya, Ram......]

Similarly, we can expand the description of VP to allow for more predicate constructions. For example, *The machine is rusty* (copula verb plus adjective), *Young men should walk* (intransitive verb), *He put the book on the shelf* (locational verb +noun phrase+ prepositional phrase). *He threw the machine away* (Verb+NP+ adverb)

$$\text{V. VP} \longrightarrow \left\{ \begin{array}{l} \text{Vb intras} \\ \text{Vb trans + NP} \\ \text{Vb cop + Adj} \\ \text{Vb loc + NP + Prep Phrase} \\ \text{Vb + Adv. complement} \end{array} \right\}$$

VI. Vb intrans ——→ (walk, sleep, work......)

Vb trans ——→ (repair, drive, buy......)

Vb cop ——→ (be, become......)
Adj ——→ (rusty, wise, strange......)
Adj. comp. ——→ (away, strangely, across......)

To make the rules more comprehensive Chomsky suggested in *Aspects of the Theory of Syntax* (1965) a number of important modifications to transformational theory. For example, he proposed an extension of phrase structure grammar to include rules of the following type :

$$\text{VII) (i) VP} \longrightarrow \left[\text{Vb} \begin{matrix}\text{(NP) (Prep Phrase)} \\ \text{S}\end{matrix}\right]$$

$$\text{(ii) NP} \longrightarrow \text{(Det) N (S)}$$

In VII (i) the braces show that VP may be rewritten as verb followed by two optional elements. Noun Phrase and Prepositional Phrase, or as Verb followed by Sentence. In VII (ii) Noun Phrase is rewritten as Noun, preceded optionally by Determiner and followed optionally by Sentence. These two rules are recursive in that the symbol S constitutes an instruction to return to the beginning and run through the rules a second time, thus generating a 'sentence within a sentence'. The process of recursion can apply over and over again so that the phrase structure, or base, rules are capable of generating sentences in which clauses within clauses are embedded without any limit to the length of the sentence.

6. Selectional Restrictions

These rules enable one who does not know the language to produce its forms without having to refer to any source of information outside the grammar. There is, however, a possibility of generating wrong sentences like the following :

The radio can repair the boy
The letter will post the man.
The car will drive the girl etc.

To prevent the grammar from generating such funny sentences some restrictions had to be imposed on the co-occurrence of lexical items. In his *Aspects* Chomsky provided the following selectional restrictions for this purpose :

1. N——→(+ N, ± Common)

2. (+ Common)—→(± Count)
3. (— Common)—→(± Animate)
4. (+Animate)—→(± Human)
5. (—Count)—→(±Abstract)

The function of these rules is to develop the category Noun into a set of grammatical features. Rule (1) states that every member of the category 'Noun' has the property, of feature, of being a Noun and the property of being either 'Common' (*boy*, *girl*, *table*) or 'non-Common'. Rule (2) states that all categories with the property 'Common' must be either countable (*boy*, *girl*, *chair*) or uncountable (tea, sugar, oil). Rule (3) states that all categories with the property 'non-Common' must be either animate (John, Mary) or non-animate (India, Hyderabad), and so on. With the help of this we can form a lexicon, or word list :

Girl (+N, +Common, +Count, +animate, +human)
Car (+N, +Common, +Count, —animate)

This lexicon will facilitate in our choosing human nouns in the subject position and inanimate nouns in the object position for verbs like *repair*, *drive*, *post*, etc. We can also choose transitive and intransitive verbs, adjectives, etc. directly from the lexicon and avoid necessity of optional rules for such entries. The phrase marker (*see* Fig. 7) with the lexical entries is given on the next page.

Transformations

The transformation of sentences from one pattern to another is a very common phenomenon in our speech. Look at some of the following transformations :

1. *I don't know*. This sentence is a transformation of *I do not know*. Here *not* is contracted and adjoined to the constituent *do* thereby generating the new single constituent *don't*. This transformation involves *adjunction*.

2. *It is difficult for me to concentrate on maths.*
   Maths is difficult for me to concentrate on.

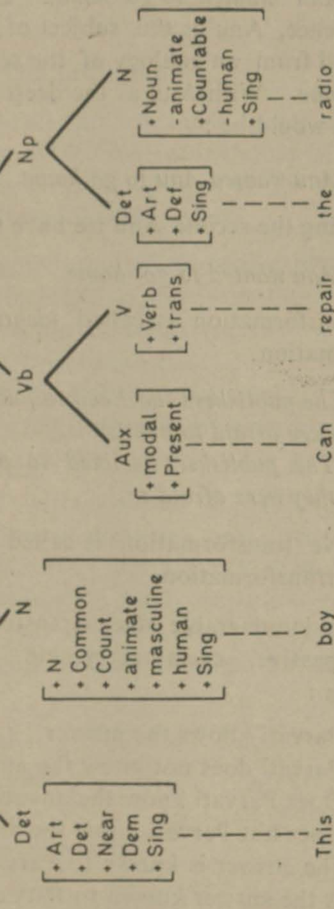

S
NP
VP
Det
N
Vb
Np
Aux
V
Det
N
+ Art
+ Det
+ Near
+ Dem
+ Sing
+ N
+ Common
+ Count
+ animate
+ masculine
+ human
+ Sing
+ modal
+ Present
+ Verb
+ trans
+ Art
+ Def
+ Sing
+ Noun
- animate
+ Countable
- human
+ Sing
This
boy
Can
repair
the
radio

Figure 7

In the second sentence, *maths* is substituted for the noun phrase containing *it*. This transformation is effected by *substitution*.

3. *Anu wanted to go home.* In the deep structure of this sentence, 'Anu' is the subject of 'go home'. This can be confirmed from an analogy of the sentence *Anu wanted Vasu to go home.* With Anu as the deep subject of 'go home' the sentence would be :

Anu wanted Anu to go home

By deleting the second Anu we have the sentence :

Anu wanted to go home

This transformation is called *identical noun phrase deletion* transformation.

4. *The publishers declined to publish the book because they were afraid to publish it.*
   The publishers declined to publish the book because they were afraid to.

The above transformation is called the *identical verb phrase deletion* transformation.

There are innumerable other transformations like the interrogative, passive, exclamatory, etc. Look at the following sentences :

1. Parvati knows the answer.
2. Parvati does not know the answer.
3. Does Parvati know the answer ?
4. Does not Parvati know the answer ?
5. The answer is known to Parvati.
6. Is the answer known to Parvati ?
7. Is not the answer known to Parvati ?
8. The answer is not known to Parvati.

Sentence (1) has not undergone any *optional* transformation and it is called a *kernel* sentence. Kernel sentences are primary sentences with basic patterns. They are sentences which have not undergone any optional transformation, such as the negative, interrogative or the passive. In a kernel sen-

tence all the units are obligatory. There is only one main verb in it and the other units centre round the main verb. Sentences like

Birds fly
The sun shines
The people elected him president

are kernel sentences. PS-rules are meant to generate only a kernel sentence. The rest of the sentences should be derived by the application of transformational rules to the structures given by the phrase structure grammar. Here

Sentence (2) has undergone negative transformation;
Sentence (3) has had interrogative transformation;
Sentence (4) the negative and the interrogative;
Sentence (5) the passive transformation;
Sentence (6) the passive and the interrogative;
Sentence (7) the passive, negative and interrogative;
Sentence (8) the passive and the negative;

It would be possible to write a phrase structure grammar which generates a wide variety of sentences and dispenses with a new set of rules like the T-rules. For instance, with the help of PS-rules we can produce passive sentences in the very same fashion in which we have generated active sentences. The sentence *The coin was swallowed by the child* can be generated thus :

S ————→NP+VP
VP————→V+by+NP
V ————→Aux+V
VP————→Coin, child
Det————→the
Aux ———→was
V————→swallow

In a similar manner we can also generate the phrase *The man is good* by a PS-rule such as

NP————→Det (Adj) N.

PS-rules used in this fashion would only complicate the description without throwing any light on to language structure.

Having one set of rules for active sentences and another set for passive sentences, and the like, would not only result in a multiplicity of rules but make us lose sight of the underlying syntactic unity of different sentence patterns of the language. By restricting the operation of PS-rules to the generation of only kernel sentences, coherence and unity are brought into the framework of TG-grammar.

Obligatory and Optional Rules

There are two kinds of T-rules—optional and obligatory. Negative, interrogative and passive transformations are optional as they do not cause the generation of a sentence. But transformations involving concord and the like which affect the generation of an acceptable sentence are obligatory. Let us consider the following PS-rule :

Aux———→Tense (M) (Aspect)

In the expansion of this rule the following transformational rule is obligatory :

Affix+V=⇒V+Affix
[the arrow (=⇒) is used for transformational rules].

Suppose the Aux rule generates the phrase 'would have been talking', the phrase marker of the Verb phrase would represent it as shown in Fig. 8.

As can be seen from the phrase marker the base presents discontinuous elements :

d+will+have+en+ be+ing+talk

Here continuity can be achieved by applying the rule that says where there is a verb preceded by an affix (s, ϕ, d, en, ing) the order of the two is to be reversed. So by applying the rule Affix+V=⇒V+Affix we get the following :

will+d+have+be+en+talk+ing

Now by applying the morphophonemic rules we can convert *will+d* into *would*, be+en into *been*, talk+ing into *talking*.

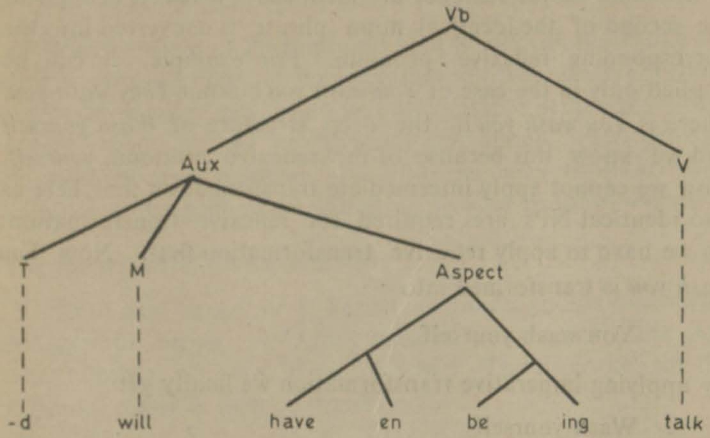


Figure 8

Most of the sentences in English need such obligatory rules. The rule for present tense verb is also one such rule (involving concord). It says :

$$\text{Present} \Rightarrow \begin{Bmatrix} S/NP_{sing} \\ \phi/\text{elsewhere} \end{Bmatrix}$$

This is a context-sentive rule according to which the *Present* is to be written as -s if and only if it is immediately preceded in the underlying string by a sequence of one or more elements dominated by NP_{sing} in the associated phrase marker, but it is to be written in all other contexts as ϕ (zero) *i.e.*, as the absence of suffix. It is this rule which accounts for agreement between subject and verb.

9. Ordering of Rules

There are ordering relations among transformations. PS-rules are not ordered but T-rules must be ordered. Imposition of one order rather than another may create complications. Let us consider the reflexive and imperative transformations. The imperative sentence *Wash yourself* is arrived at through a number of intermediate structures. We know that the reflexive transformation is applied whenever two noun phrases appearing

in the same simple sentence are identical. When it is applied, the second of the identical noun phrase is converted into the corresponding reflexive pronoun. For example, it can be applied only in the case of *You wash you* but not *They wash you.* There is *You wash you* in the deep structure of *Wash yourself* and we know this because of the reflexive pronoun *yourself.* Now we cannot apply intermediate transformation first here as two identical NPs are required for reflexive transformation. So we have to apply reflexive transformation first. Now *You wash you* is transformed into

You wash yourself

By applying imperative transformation we finally get

Wash yourself

It is, therefore, necessary to apply these transformations in the following order :

1. Reflexive transformation
2. Imperative transformation

In the case of passive transformation also we have to apply concord rule after the passive transformation and not before it. The concord rule could be something like this :

NP+sing+V=⇒NP+sing+V+sing

Suppose we wanted to generate the sentence :

The girls are teased by the boy

The PS-rules will generate the terminal string :

The+boy+sing+tease+the+girls+plur

If we now apply the concord rule and introduce sing (singular) to the verb this will remain in the passive transformation and the generated sentence will only be :

"The girls is teased by the boy".

So it is necessary to apply the concord rule after the passive transformation to generate a correct sentence.

10. Single-Base Transformations

With the help of PS-rules and also transformations like the Aux-transformation we can generate all the active, declarative, affirmative and negative, and simple sentences. These sentences, in turn, can be converted into simple interrogatives, imperatives and passives. As all these conversions are done within a sentence they are called *single-base transformations.*

The Interrogative Transformation

'Anu can come' is a kernel sentence, and its underlying K-terminal string is 'Anu+present+can+come' (the Aux here consists of both Tense and M). The P-marker for this terminal string is as shown in Fig. 9.

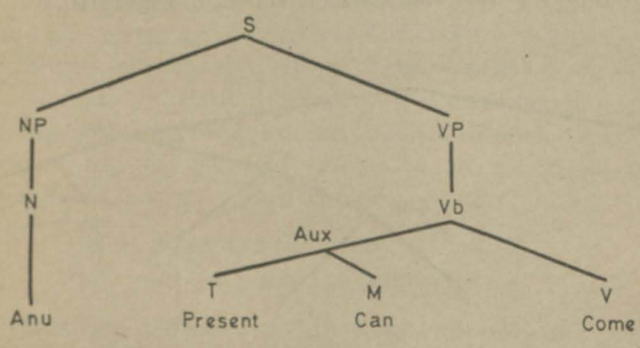


Figure 9

The T-rule which derives the question form from this K-terminal string which underlies the kernel sentence 'Anu can come' can be expressed (very simply) as follows:

NP+Tense+M+Verbal⟹Tense+ M +NP +Verbal
Anu+Pr + can + come   Pr +can+Anu+come

To the transform, Tense+M+NP+Verbal another T-rule, Tense+M⟹M+Tense has to be applied to produce the string : M+Tense+NP+Verbal. From the lexicon (of the PS-rules) this string can be converted into : Can+Present+Anu+come, which underlies the sentence 'Can Anu come ?'

The Passive Transformation

Chomsky derived passive sentences from underlying strings in *Syntactic Structures* by means of an optional rule which we may give, rather informally, as follows :

$$NP_1 + Aux + V + NP_2 \Longrightarrow NP_2 + Aux + be + en + V + by + NP_1$$

The operation of this rule involves permutation of the two NPs (this is indicated by the subscripts) and the insertion of the elements *be*, *en* and *by* at particular points. Insert 'be+en' before the verb and move the object (NP_2) to the beginning. The subject (NP_1) can be shifted to the end and in that position it takes a 'by' before it and this 'by+NP' is optional.

The insertion of 'by' on the right hand side has given rise to controversies. The insertion of 'by' is more glaring when presented in a phrase marker as is shown in Figure 10.

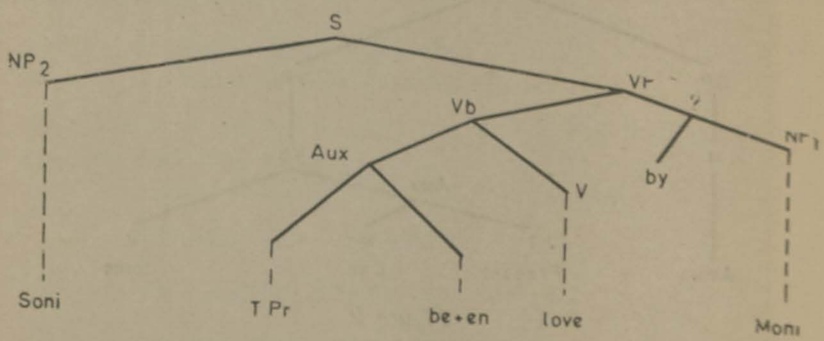


Figure 10

Here it is not clear where 'by' should be placed. Is 'by' a part of the verb phrase or an immediate constituent like NP_2 ? Is 'by' also in the deep structure with NP_1 ? The following phrase marker shows 'by' in the deep structure with NP_1 (*see* Fig. 11).

For several reasons Chomsky has modified the passive transformational rule but that too has met with opposition, as it seems to negate some of the fundamental tenets of TG-grammar.

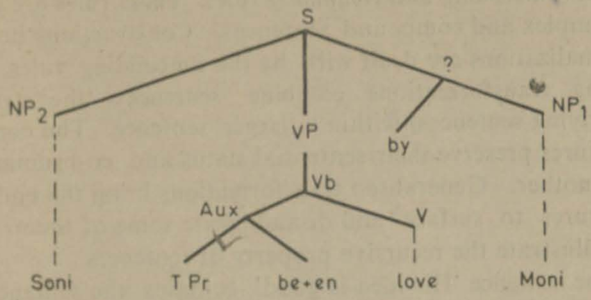


Figure 11

11. Double-Base Transformations

The deep structure specifies category information about words (the syntactic features) and functional relations between words and phrases (by virtue of the labelled diagram). It also specifies the relations between the various simple sentences that may be combined to form a complex sentence. A complex sentence like *The painting which won the award amused the committee* is in some sense decomposable into

The painting won the award
The painting amused the committee

The base rules in this case apply recursively twice and the intuition that the phrase *The painting which won the award* somehow contains the primary sentence *The poem won the award* is thus represented. The deep structure in this case is represented by a phrase marker where the simple primary sentences out of which the whole was composed would appear in their simple forms. With the help of PS-rules these primary forms are enumerated and the *transformational component* of the grammar performs the mapping of deep to surface structure. The *phonological component* maps the surface structure into strings of sounds which provide the basis for transmission of the message from the speaker to the hearer. The *semantic component* is supposed to provide a mapping of the isolated minimal bearing elements into larger units and full sentences.

Double-base (or generalized) transformations fall into two

classes: *embedding* and *conjoining* rules. These rules are applied to complex and compound sentences. Constructions involving nominalizations are dealt with by the embedding rules. Conjoining transformations combine sentences (the structures underlying sentences) within a 'larger' sentence. The conjoined structures preserve their sentential status and co-ordinate with one another. Generalised transformations bring the embedded structures to surface and disambiguate some of them. They also illustrate the recursive property of sentences.

The sentence 'His idea is good' contains the sentences 'he has an idea', 'it is good'. The sentence 'his idea is good' is, therefore, a transformation of 'he has an idea', 'it is good'. In the same manner the following sentence is a transformation of three sentences :

> *The woman came to the shop and bought the gown that was on display*

The three sentences in the deep structure of this sentence are : (1) The woman came to the shop, (2) the woman bought a gown, (3) The gown was on display. The phrase marker for this sentence might be given as shown in Fig. 12.

The process of embedding is called complementation. Units like *that* which serve complementation are called complementizers. See how the complementizer helps complementation in different ways :

i) The fact is *everyone confuses status with stature*.
ii) That *everyone confuses status with stature is* a fact.
iii) It is a fact that *everyone confuses status with stature*.
iv) I feel that *everyone confuses status with stature*.
v) It seems that *everyone confuses status with stature*.

In all these sentences the unit 'everyone confuses status with stature' is embedded with the help of 'that' complementizer in the complement position, in the subject position, in the object position and so on. It also plays different roles according to the position in which it is embedded. Complementizers can be classified as follows :

Clausal	*Phrasal*
1. that	1. for......to

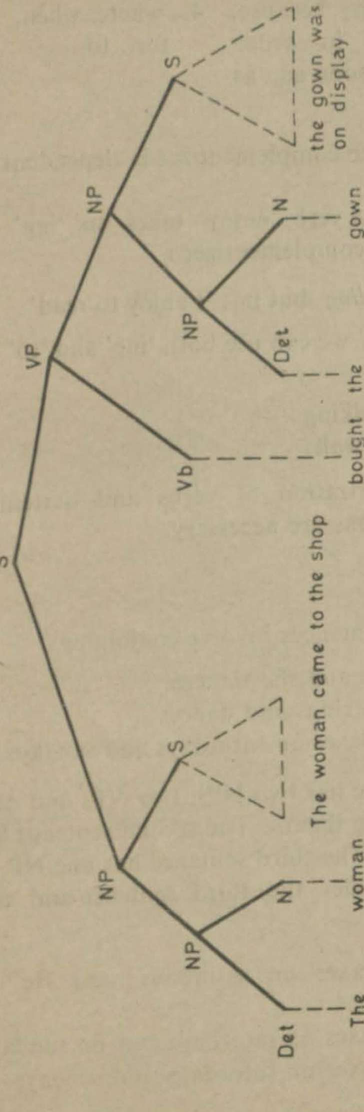

S
NP
NP
Det
The
N
woman
S
The woman came to the shop
VP
Vb
bought
NP
NP
Det
the
N
gown
S
the gown was
on display

Figure 12

Clausal	*Phrasal*
2. who, what, which	2. Preposition+ 'ing
3. where, when, why, while	3. who, which, what -for...to
4. how, if, whether, because, so, so... that, in order that, unless, as soon as, as long as, etc.	4. where, when, why, how+ for...to.

The choice of the complementizer is dependent on the verb in the sentence.

For instance, the verb 'enjoy' takes an 'ing' complementizer but not a 'to' complementizer :

I enjoy reading but not 'I enjoy to read'

In the case 'like' we can use both 'ing' and 'to' complementizers:

He likes walking
He likes to walk

Thus subcategorization of verbs and statements about selectional restrictions are necessary.

ii) *Conjoining*

The following sentences involve conjoining :

1. He sings and she dances.
2. Kusuma sings and dances.
3. Vasu relaxes on saturdays and sundays.

The first sentence has two NPs, two VPs and the conjunction 'and' conjoining them. The second sentence has only one NP and two VPs. The third sentence has one NP, one V and a PP. Let us consider the third sentence and the stages of transformation :

i) He relaxes on saturdays and He relaxes on sundays.
ii) He relaxes on saturdays and on sundays.
iii) He relaxes on saturdays and sundays.

The transformation is effected in five stages as shown in Figures 13 to 17.

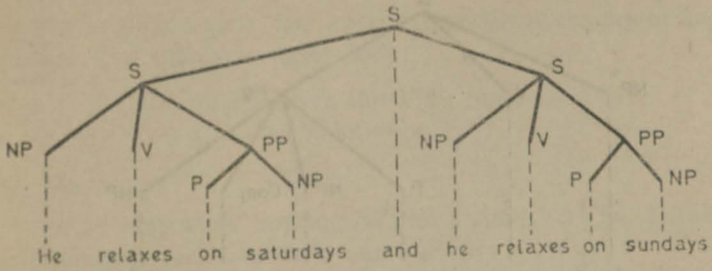


Figure 13

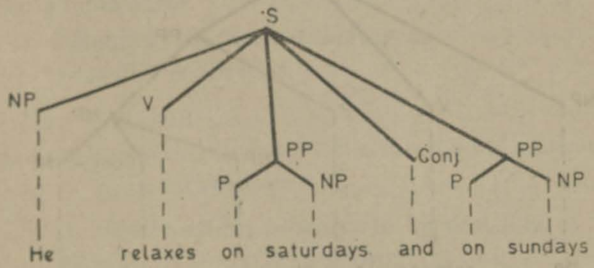


Figure 14

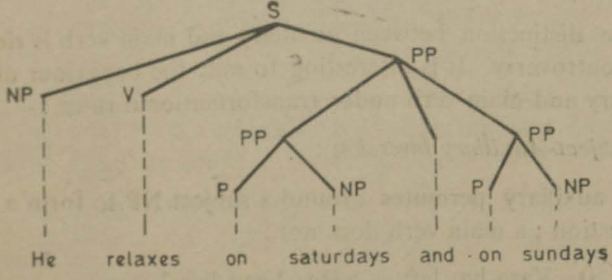


Figure 15

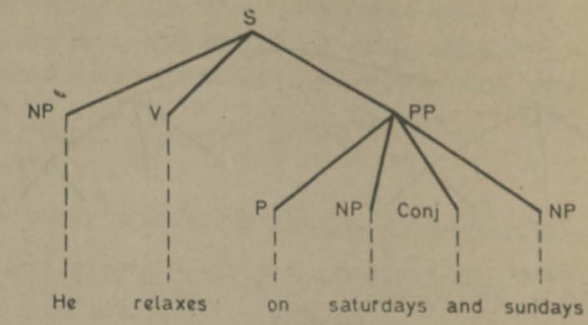


Figure 16

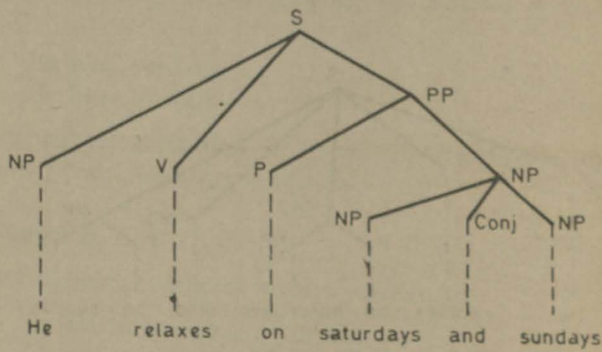


Figure 17

This transformation is known as Conjunction Reduction Transformation.

12. Analysis of Auxiliaries

The distinction between auxiliary and main verb is ridden with controversy. It is interesting to note the behaviour of the auxiliary and main verb under transformational rules :

1. *Subject-Auxiliary Inversion* :

An auxiliary permutes around a subject NP to form a yes-no question ; a main verb does not :

i) Vasu has left ==> Has Vasu left ?
ii) Vasu left ==> *Left Vasu ?

2. *Tag Formation*

An auxiliary verb can appear typically in the tag of tag questions; a main verb never does :

i) You should leave, shouldn't you ?
ii) *You didn't leave, left you ?

3. *Do-support*

'do' as supportive appears before a main verb in certain environments, but never before an auxiliary :

i) I did not leave.
ii) *I do not have left.

4. *Negative Contraction*

Not may cliticize onto a preceding auxiliary, but never onto a preceding main verb :

i) I shouldn't do that if I were you.
ii) *I triedn't to succeed.

5. *Auxiliary Reduction*

Some auxiliary verb cliticize onto a preceding subject NP or auxiliary. Main verbs never do :

i) He'll leave all his property to his daughter.
ii) *We ask that you'll your property to us.

6. *Quantifier All*

An *All* that follows an auxiliary may be semantically associated with the subject but not when it follows the main verb :

i) They are all leaving early today.
ii) *They leave all early every day.

7. *Adverb Placement*

Certain adverbs can be positioned after the first auxiliary but not after a main verb :

i) I can hardly lift this.
ii) *You tried hardly to lift this.

Note — Certain rules, however, seem to apply to both auxiliaries and main verbs. For example, Affix Hopping,

which accounts for discontinuities in Vb, permutes affixes over either a following auxiliary or a following main verb:

i) I have+en be+ing go⇒I have been going.
ii) I have+en go⇒I have gone.

There are arguments 'for' and 'against' TG-grammar. It has serious limitations but it provides deeper insights into the structure of the language. It has created lively interest in the study of certain abstract areas of syntax. It does not, however, improve one's communicative abilities. Chomsky himself has pointed out that a TG-grammar is not intended to be a model of performance.

13. Case Grammar

It was felt by the linguists that in grammar not only grammatical relations but also functional relations should be taken into account. Look at the following two sentences :

1. This boy can repair the radio.
2. The radio can be repaired by this boy.

The logical subject of the passive sentence here is the NP directly dominated by S in the P-marker, and the grammatical subject is the NP directly dominated by S in the derived P-marker. But look at the following sentences :

3. The boy received a prize.
4. The boy fell down from the roof.
5. The boy had a temptation.
6. The boy owned a pup.

These sentences show that all logical subjects cannot be treated as agents like *this boy* in 1 and 2. The boy has a different function in each case and he cannot be regarded as an agent. These considerations led a number of linguists to argue in favour of functional relations like 'subject' and 'object' over and above categorial relations like NP and VP. Fillimore went further and argued that case relationship such as the dative, instrumental etc. between a verb and one or more noun phrases formed the 'deep' syntax. In sentences like :

The professor gave his students books
The students received books from their professor

the relationship of the *professor* to *gave* is the same as that of *received* to the *professor*; and the relationship of *gave* to the *students is* the same as that of the *students* and *received*. Here the *professor* is Agentive, the *books* are the Objective and the *students* are the Benefactive. The following example illustrates Fillimore's idea :

(Noun phrases in deep structures are marked prepositionally to indicate case : of=Objective ; to=Dative; by=Agentive; with=Instrumental)

i) deep structure : give (of) books (to) students (by) the professor

Surface structure :

The professor gave his students books
The professor gave books to his students
Books were given to the students by their professor

ii) deep structure : move (of) the stone (by) he (with) his hands

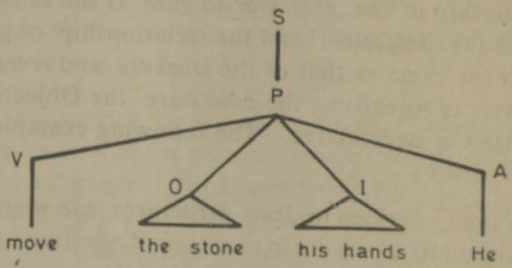
Surface structures :

He moved the stone with his hands
His hands moved the stone
The stone was moved by his hands
The stone was moved
The stone moved

Here the speaker topicalizes or focusses attention on any item of the *prepositional structure* of the sentence, either by transferring the topicalized noun phrase to a surface subject position, or by the use of items such as *it* or *what* in subject position.

The deep structure of the above sentence can be represented in a tree-diagram (*see* Fig. 18).

This deep structure contains only the propositional component but to indicate modality a modality component has to be provided.



O=Objective, I=Instrumental, and A=Agentive.

Figure 18

14. Systemic Functional Grammar

J. R. Firth and Malinowski advocated a study of language at different levels — the phonological, morphological and structural. Under the influence of their ideas M. A. K. Halliday set up a system of linguistic levels. He called them : (1) Form, (2) substance, and (3) Context.

Form consists of two sublevels : grammar and lexis. These two sublevels account for all those places (in the language) where there is a possibility of meaningful choice, *e.g.*, in a sentence like 'I saw the chair', we can substitute 'a table' in place of 'the chair'. Furthermore, the choice of 'a' or 'the' is restricted and is from a 'closed system' whereas the choice of 'table' or 'chair' is unrestricted and from an 'open set'. 'a' and 'the' are of deictic class, 'chair' and 'table' are from noun class.

'Class' and 'system' are two of the four 'theoretical categories'. The other two are : 'unit' and 'structure'. Theoretical category means universal and applicable to languages in general. 'Descriptive categories' such as prepositions, passives and so on apply only to a particular language. *Unit* refers to stretches of language which carry patterns. *Structure* defines the kind of patterns carried by a particular unit.

In addition to the above, Halliday makes use of three scales. They are : 'rank', 'delicacy', and 'exponence'. Descrip-

tively in English the units are sentence, clause, group, word, and morpheme. Morpheme is of the lowest rank.

In the sentence *I saw yesterday* there will be *rank-shift* if we change it to *The girl I saw yesterday*. The scale of delicacy is concerned with depth of descriptive detail : *e.g.* in *the big boy*. At primary delicacy 'the' and 'big' belong to the class modifier but more delicately we can assign 'the' to secondary class 'deictic' and 'big' to the secondary class 'epithet'.

The 'scale of exponence' enables us to relate a class to an instance of that class *e.g.* 'noun' to 'chair'.

Unlike Fillimore, M. A. K. Halliday approaches language, not from within, but from outside. He intends to describe the constituents of deep structure in terms of functional components of language. One of the three major functions of language, according to him, is the *ideational* function. Halliday feels that the transitivity system of grammar reflects the ideational function. Halliday's transitivity closely resembles Fillimore's cases. Fillimore relates cases like the Agentive, Objective, Dative etc. to the linguistic category of case, whereas Halliday associates them directly with social roles. The second major function of language, according to him, is *interpersonal function* which comes close to Fillimore's undeveloped modality. It is realized with the optional transformations of the declarative, interrogative and imperative sentence patterns through the modal verbs and such adverbs as *possibly*, *perhaps*, and *certainly*. In an interrogative type of sentence the speaker has the role of enquirer and the hearer that of respondent. In short, it involves interpersonal activity. The modal meaning of sentences gives us an insight into the different communicative acts. For example look at the following sentences :

1. Shut the door.
2. I will give you Rs. 100.
3. It is hot.

In the first sentence the illocutionary force is that of 'command,' in the second of 'promise' and in the third of 'passing on information'. This shows that in all these sentences one is not just saying something but performing an action. These observations have led linguists to speculate whether the

illocutionary force expressed by performative verbs like order, promise, inform and so on is in the deep structure itself. Although Halliday does not accept the distinction between deep and surface structures nor between competence and performance his theory is more or less based on a distinction between abstract systems and their actual realization. To Halliday the basic unit of language in use is not a word or a sentence but what he calls 'text'. This textual component, according to him, enables a speaker to create texts—"to use language in a way that is relevant to the context".

There are six sets of options which reflect the textual functions and Halliday gives them the general theme. Three most important of them are : information, thematization, and identification. Information set is realized by phonology. A sentence can be divided into a number of tone groups with the tonics marked and these tonics describe the information structure which organizes the sentence as a message. The information structure is revealed by intonation and thematization is revealed by syntax (of clauses or kernel sentences). The first constituent forms the *theme* and the rest *rheme*. Thematization refers to the options open for arranging the elements into theme and rheme. Consider the sentence:

Miss Glory/saw the movie yesterday.

The slant line marks off the theme. This can be arranged into a number of optional patterns like "who/saw the movie yesterday?", "Did/Miss Glory saw the movie yesterday?". Now the third set *identification* provides for a distribution of information into identified/identifier and coheres the message with the previous discourse. For instance, the following two texts do not form a text :

1. The king died.
2. The queen died.

The following, however, does constitute the text :

1. The king died.
2. Out of grief, the queen died.

EXERCISE THREE

1) What is the function of (a) deep structure, (b) surface structure.

2) Explain the concept of phrase structure of a sentence and how it is different from the linear structure.

3) Point out which of the following are kernel sentences and which are transformed :

   a) The committee interviewed the candidate.
   b) They might have forgotten the address.
   c) Why don't you sing ?
   d) I must go home today.
   e) She is dancing.
   f) The movie we saw is under ban now.

4) Write down some of the possible transforms of the following kernel sentences and pairs of kernel sentences:

   a) Prabha can dance.
   b) He closed the dispensary.
   c) The dog barked.
      The dog frightened me.
   d) The machine was rusty.
      They threw the machine away.
   e) Kusuma went to the movie.
      Ram went to the movie.
   f) He takes tea with milk.
   g) He goes on tuesdays.
      He goes on saturdays.

5) Write P-markers for the following :

   a) Vijaya may have come.
   b) Sushila deserved a kiss.
   c) Saroj has enjoyed the film immensely.
   d) It is argued by Mr. Jain that England is a fairy land.

6) What are the selectional restrictions ? How are the following items represented in the lexicon ?

   a) She; b) dark; c) table;
   d) Guntur and e) Mr. Singh.

7) Explain what is meant by transformation. Give examples for: (a) single-base transformation, and (d) double-base transformation.

8) Illustrate the behaviour of the Auxiliary verbs which are subjected to transformational rules.

9) Explain the terms : (a) rank-shift, (b) exponence, and (c) delicacy.

10) Give an account of Case and Systemic grammars.

4

SEMANTICS

1. Lexeme and Sememe

Semantics is the study of meaning associated with words. Words have linguistic structures and each of these structures consists of three units : (i) Morphological word, (ii) Lexical word, and (iii) Semantic word. To illustrate these units let us consider a word like *chair*. The word *chair* has its plural form *chairs*. Lexically these two words *chair* and *chairs* are two forms of the same word, but morphologically they are two different words. Again, consider the two phrases : *a book on the table* and *a table in the book*. Here, table-1 and table-2 are two different semantic words corresponding to a single lexical word. Now the lexical word is called *lexeme* and the semantic word is called *sememe*. A sentence like *The boy loves the girl* has sememic syntax, but a sentence like *The stone ate the sauce tomorrow* has only lexemic syntax.

2. Polysemy and Synonymy

A linguistic structure has two ends, meaning at one end and speech or writing at the other. It may be represented thus :

Sememe

Lexeme

Morpheme

The relationship where a word has multiple meanings is known as *polysemy*. That is, in polysemy a number of semantic units are connected to the same lexeme. For instance, the lexeme *flight* has the following sememes in it : 'passing

through the air', 'power of flying', 'air journey', 'unit of the Air Force', 'volley', 'digression', 'series of steps' and so on. This kind of multiplicity of meaning is a very general characteristic of language.

The relationship where different lexemes are connected to a single semantic unit is known as *synonymy*, *e.g*. *hide* and *conceal*. Synonymy is always partial and never absolute. When a word is polysemic it will have a variety of synonyms each corresponding to one of its meanings: The word *fair* may be used with: (i) hair, (ii) skin, (iii) weather, (iv) sky, (v) judgement, (vi) tackle, etc. It will often have a set of antonyms also : (i) dark, (ii) dark, (iii) foul, (iv) cloudy, (v) unfair, (vi) foul etc.

3. Semiotic Triangle

Traditionally the meaning of a word was regarded as a relation between a word form and the extralinguistic entity it represents, *i.e.*, its referent. If de Saussure thought of this relationship by the signifier, signified and sign, Richards and Ogden presented it in the form of a triangle called semiotic triangle (*see* Fig. 1).

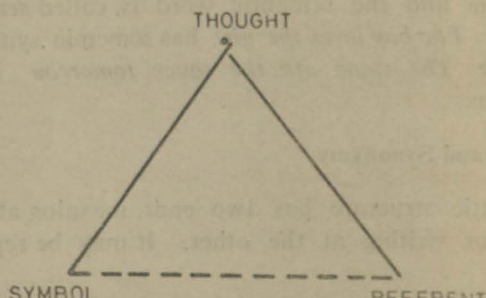


Figure 1

The 'symbol' is the linguistic element — the word, sentence etc., and the 'referent' the object, etc., in the world of experience, while 'reference or thought' is concept. According to the theory there is no direct link between symbol and referent (between language and the world) — the link is via thought or reference, the concepts of our minds. The dotted

line indicates that the relationship between them is indirect. The ideal language would have one meaning for each symbol but in natural languages two or more symbols may be associated with the same meaning (*hide* and *conceal*—synonyms), or different meanings associated with the same symbol (river *bank*, money *bank*—homonyms).

4. Componential Analysis

Meaning of a number of words can be analysed into components. For instance, the lexeme *bitch* is connected to two sememes : dog and female. *Bitch* is both a female and a dog. In the same way *mare* is connected to two lexemes *horse* and *female*.

Sometimes there is an intermediate unit which may be called *sememic sign*. *Father* means a male parent and also a *Catholic priest*. Here we find an either-or relationship. The lexeme *father* connects to two sememic signs *male-parent* and Catholic priest. And also the sememic sign *male-parent* connects to two sememes : *male* and *parent*. In the same manner the lexeme *bachelor* has four sememic signs. They are : (i) one who has never married, (ii) a knight under apprenticeship, (iii) a Bachelor of Arts, (iv) A young male fur seal.

When a sememic unit connects to a combination of lexemes it results in an idiom. Consider the sentence : 'the fire was put out'. In 'put out' we have one sememic unit connected to a combination of two lexemes. The sememic sign *put out* is expressed by both the lexemes *put* and *out*.

Antonymy : Some pairs of words have opposite meanings. The words *big* and *little*, *high* and *low*, *tall* and *short* have opposite meanings. *Big* means *not small* ; *tall* means *not short* etc. The term antonymy is used to describe this kind of relationship.

In the case of *come* and *go* the relationship is different from the above one. *Come* does not mean *not go*. The word *come* indicates a *direction toward* the speaker and the word *go* indicates a direction away from the speaker. *Come*, therefore, is said to be marked and *go* unmarked. Similar is the case with *bring* and *take*. *Bring* is marked and *take* unmarked. So the words *come* and *bring* are said to have an additional

sememic component *direction toward*. We can also say that the sememic sign *come* is connected to two sememes *go* and *direction toward*. Likewise *little* is a lexemic sign which is connected to two sememes *not* and *big*. We can present these words thus :

Unmarked	*Marked*	*Signs*
go	come	go-direction toward
take	bring	take-direction toward
big	little	not, big
dog	bitch	dog, female
horse	mare	horse, female

Dog is semantically unmarked as it can be used for both male and female dogs but *bitch* is marked as it can be applied to female dogs only. In the same way, mare is marked and horse unmarked. This kind of semantic marking is, however, not always possible. For example, it is difficult to decide whether 'dead' is to be marked as 'not alive' or 'alive' is to be marked as 'not dead'. Similarly, 'young' and 'old' cannot be graded, as 'young' is not a contradictory of old but a contrary. That is because 'not young' does not necessarily mean *old*, it may mean 'middle-aged'.

'Marking' generally involves some kind of *presupposition* within the competence of a native speaker. For example, if we want to know the length of an object we'll ask 'how long is it ?' rather than 'how short is it ?'. Similarly with 'How large is it ?' rather than 'how small is it ?'

5. Collocation

"You shall know a word by the company it keeps", said Firth. In sentences like *you silly ass, don't be such an ass*, words like silly, obstinate, stupid, awful, and sometimes, egregious, are associated with the being called *ass*. This, according to Firth, is an instance of collocation. In phrases like *pretty girl* the word *pretty* collocates with *girl*. We don't however say *pretty boy* as *pretty* does not collocate with *boy*. Similar is the case with *flock of sheep, herd of cows* etc. Thus Firth shows that lexical items are interrelatable.

6. Context of Situation

Meaning is dependent on context. See how the meaning of the word *chair* changes here according to each one of the contexts :

i) Sat in a chair
ii) The chair of philosophy
iii) The chairman of the meeting
iv) The electric chair etc.

Even from ungrammatical sentences we can get at the meaning provided the context is known. Read the following speech of a Sherpa (from a children's book) about the abominable snowman.

"Him very bad, sahib, very strong. Him kill yaks with his fist. Yeti ver bad. Eat eyes and hands of men he kill. If Yeti smell alcohol, he come. Yeti like alcohol. One day near Sadoa he find chang; he drink. Chang, Sahib, is our drink. Very strong beer. Yeti take chang. Then he get drunk, go to sleep. Men from vilage tie him up. But Yeti very strong. When he no longer sleep, he wake up, break ropes, and there Yeti goes."

Firth saw context of situation as a part of the linguist's apparatus and not as the chief apparatus. To him phonology, grammar etc. were statements of meaning and the meaning has to be described in terms of context of situation.

7. Pseudo Intransitives

The use of pseudo intransitives has become increasingly frequent. Look at the following sentences :

1. The bell rang.
2. The door opened/closed.
3. The book sold well.
4. The first edition exhausted in two days.
5. The clothes washed easily.
6. The aeroplane flew.
7. She doesn't frighten easily etc.

Fillimore tried to explain the syntactic basis of pseudo intransitive verbs such as those underlying in the above sentences in terms of case relations. But the case relations are more semantic than syntactic. The relationship between transitives and intransitives seems to be more intimate than has so far been contemplated by the linguists.

8. Generative and Interpretive Semantics

Transformational Generative linguists have been making unsuccessful attempts at interpreting a theory of syntax with semantics for more than a decade. Chomsky in his earlier writings maintained that syntax was autonomous and there was an essential difference between syntax and semantics. This view was adopted by Katz, Postal and Fodor, who maintained that the deep structures of sentences fully determined their semantic representations and that the semantic component of a grammar should interpret the deep structures without transformations contributing in any way to the semantic interpretation of sentences. In 1968 Chomsky modified this view as it was severely constrained and wanted certain sematic phenomena to be accounted for in terms of the surface structures of sentences. This has become necessary in view of the obstacles faced by the TG-linguists regarding the passive transformation. Look at the two sentences :

1. I have been taught satyagraha by Gandhi.
2. Gandhi has taught me satyagraha.

These two sentences are different in spite of their being two forms of the same sentence. The difference in meaning lies in the fact that 2 presupposes that the agent (Gandhi) is still alive whereas 1 does not carry any such presupposition (that is, Gandhi may or may not be alive at the time of utterance). These semantic facts about the perfective aspect in English are part of the native speaker's competence and therefore Chomsky wanted to account for them by modifying the theory to allow in ceratin cases for transformations which contribute to semantic interpretation. But others felt that such a modification repudiated the autonomous level of syntactic description.

9. Semantics and Language Teaching

Paul Van Buren shows that in teaching items such as Be-contraction semantics is useful. Consider these sentences:

1. Tell Radha that the play is at 6
2. Tell Radha that the play's at 6
3. Tell Radha where the play is at 6
4. *Tell Radha where the play's at 6

The distribution of *is* and *'s* in the above sentences must be intriguing. The first three sentences are acceptable but not the last one. Why ? when we refer to the deep structure of these sentences we find in 3 there is a constituent *at some place* which is deleted and replaced by *where* in surface structure. This can be confirmed by writing them thus :

Tell Radha (the play is at some place at 6)
Tell Radha (where the play is at 6)

Sentence 1, on the other hand, has no deep structure constituent equivalent to *at some place* in 3. From this we can formulate the following grammatical rule : Finite forms of the verb Be cannot be contracted if the constituent immediately following Be in peep structure has undergone deletion. Also, this rule interestingly predicts the grammaticality of the following sentence :

Tell Radha where the play's being enacted at 6

Unlike 4 this sentence is grammatical because no deletion has taken place in its deep structure.

Another area which lies on the borderline between syntax and semantics is the notion of illocution. A specific example is found in the analysis of modals. Find out the difference between the following sentences :

1. Exams begin on the 1st of March.
2. Exams will begin on the 1st of March.

These two utterances are quite different in their illocutionary force. 1 implies a report of a decree or order, 2 implies some sort of a prediction. How to demonstrate this distinction ?

Consider the above sentences on the analogy of the following sentences :

3. Exams will begin on the 1st of March, I think.
4. Exams begin on the 1st of March. I think.

3 is anomalous as the utterance contains a prediction (expressed by 'will') and an overt guess ('I think'). On the other hand 4 may be interpreted to mean 'I believe some one has ordered that exams begin on the 1st of March'. But in 3 it is odd to qualify prediction as the facts are potentially knowable at the time of utterance.

This is, however, not always the case. For example:

5. You'll win, I think

is acceptable because the facts cannot be known for certain at the time of utterance and therefore there is nothing odd in qualifying the act of prediction.

EXERCISE FOUR

1) Explain what is meant by (a) lexeme, and (b) sememe.

2) Give examples for (a) collocation, and (b) context of situation.

3) Explain why the second sentence here is not acceptable:
   i) Rai is richer than Rao is
   ii) *Rai is richer than Rao's
   (key : Rai is/more than Rao is rich/richer
   Rai is rich *er than*/Rao is/)

4) Write componential analysis for:
   (a) come (b) bitch (c) art (d) obscenity.

5) Explain why the following sentence is ungrammatical :
   *Tell Kumar where the concert's at 4.

5

ENGLISH PHILOLOGY

1. Indo-European

England was invaded by a number of Germanic tribes in the fifth century. Prominent among them were Engle or Angles and from their name the language spoken by them came to be known as Englise or as it is now pronounced, English. English gradually replaced Irish. English, however, belongs to the Indo-European family of languages. It is related to most of the languages of Europe and Western Asia from India to Iceland on the East, North and South America on the West and parts of Africa on the South.

Old English and Middle English were inflected like the prototype European. But a gradual process of simplification took place and the inflections disappeared. The grammatical gender has been replaced by natural gender. A number of other languages exerted a lot of influence on English. We find in it Celtic, Latin, Scandinavian, and Norman French words. Words from other language families like Semitic and Dravidian also became part of it (*see also* Chart on page 96).

2. Grimm's Law

Systematic correspondence between the sounds of words belonging to different languages of a family had been noted by the comparative philologists like Rask in the 91th

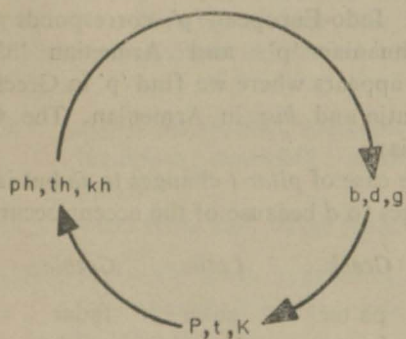
INDO-EUROPEAN

Indian	Armenian	Hellenic	Albanian	Italic	Celtic	Baltic	Teutonic
Sanskrit		(Greek)		Latin	Welsh	Slavonic	Gothic
Persian				French	Irish	Prussian	German
Hindi etc.				Spanish	Gaelic etc.	Lithuanian	English
				Portuguese		Russian	Danish
				etc.		Polish	Swedish
						Czech etc.	etc.

century. In 1822 Jacob Grimm pointed out that the Germanic languages frequently had :

i) an *f* where other Indo-European languages had a *p*
ii) a *p* where other languages had a *b*
iii) a *o* where other languages had a *t*
iv) a *t* where other languages had a *d* and so on

These changes may be represented in a circle :



Examples :

ph, th, kh to b, d, g

Greek	*Latin*	*English*
phero	fero	bear
thura	foris	door
chortus	hortus	garden

b, d, g to p, t, k

—	(s) lubricus	slip
deka	decem	ten
genos	genus	kin

p, t, k to ph, th, kh (now f, ð, h)

pater	pater	father
treis	tres	three
kuon	canis	hound

3. Verner's Law

Certain exceptions to Grimm's law were noticed by Verner and explained by him (1875) as follows: The voiceless consonants p, t, k when immediately followed by an accented syllable shift to f, th, h but if the accent has any other position it becomes b, d, g, (as it were by double shifting).

Verner found that Sanskrit had preserved the (centum) Indo-European word accent but there was a sound shift later in the Germanic. Indo-European 'p' corresponds to Greek 'p', Latin 'p', Lithuanian 'p', and Armenian 'h' or 'w'. In Armenian, 'h' appears where we find 'p' in Greek. The Greek *pyr* is *fire* in Latin and *hur* in Armenian. The Greek *pater* is *hair* in Armenian.

Now in the case of *pitar t* changes to *th* but in the case of *bhratar t* changes to *d* because of the accent occurring before *t*.

Sanskrit	*Greek*	*Latin*	*Gothic*	*English*
pi'tar	pa'ter	pater	fadar	'father
'matar	'mater	'mater	modar	'mother
'Bhratar	'phrater	'frater	'brothar	'brother
'Duhitar	thyga'ter	—	dauhtar	daughter

Notice that the Sanskrit *pi'tar* (pi'θər) has the corresponding Gothic fadar (fa:ðər) but the Sanskrit *bhratar* ('bhrɔ:θər) has the corresponding Gothic *brothar* (brɔ : θər). The occurrence of ð in Gothic *fadar* instead of θ has been explained by Verner thus : The voiceless aspirates resulting from Grimm's law (f, th, h) were preserved if the preceding syllable bore the accent but otherwise voiced.

The accentual change in the Sanskrit word *'antara* (other) and *an'tar* (within) has led to the following correspondences :

Sanskrit	*Teutonic*	*Anglo-Saxon*	*English*
'antara	'ANTHERO	'Oder	'other
an'tar	AN'THER	'Under	'under
	AN'DER		

In the case of verbs also there is a striking correspondence :

bharanti (Skr) ; pheronti (GK); ferunt (Latin) ;

bairand (Gothic) ; berot (Old Slavonic) ; berut (Russian) etc.

Such correspondences as these not only in vocabulary but also in grammatical forms confirm the view that these languages belong to one and the same family.

4. Word Formation

English has enriched its vocabulary by adopting words from other languages as well as by making new words. New words were formed by composition, derivation root formation, and backformation.

1. Composition : apple-tree, outline, overcome, understand, breakfast, downfall, motel (motor & hotel)
2. Derivation : calve from calf, bathe from bath etc.
3. Backformation : typewrite from typewriter, thought-read from thought-reading, match-make from matchmaker etc.
4. Root creation : boom, hiss, hum, ping-pong etc. televise, flurry (flow & hurry), chortle (chuckle & snort) flaunt, (flout & vaunt)
5. Trade coinages : fridge, phiteesi, stickpast etc.
6. Shortening : cinema (cinematograph), pub (public house) mob (mobile vulgus) etc.

5. French Influence

The Norman conquest of England in the 11th century brought the rule of the French over England for over three centuries. French was the language in national, political, social or cultural affairs. Vast numbers of French words came to be incorporated into the English vocabulary. These are some words of French origin :

Government, country, minister, parliament; duke, duchess ; war, peace, battle, arms, assault ; officer, soldier, lieutenant, navy, admiral; enemy, danger ; justice, jury, plaintiff, defendant, attorney, property ; estate ; marry, prove, prison, letters

patent, burglar ; bill, act, council, tax, money ; virgin, saviour, homily, altar, order, nature ; duty, conscience, grace, charity, desire, fool, jealous, pity ; madam, mistress, interest, cash, rent;

While the names of several animals in their lifetime are English, they appear with French names on the dining table. The English names are ox, cow, calf, sheep, swine, boar, deer but the names of dishes are beef, veal, mutton, pork, bacon, venison—all are French. *Breakfast* is English but *dinner* and *supper* are French. *Hut* is English but *cottage* is French. Clothes (English), dress (French) ; help (English), aid (French); hearty (English), cordial (French) ; inner (English), interior (French); love (English), charity (French).

Not only in vocabulary but also in phonemic system English has been influenced by the French. The vowel *oi* (joy, point etc.) is French. In English folk speech *point* rimes with *pint*. The influence of French on English was strong and pervasive. Like French, other languages—Latin, Scandinavian etc.—contributed to the enrichment of English vocabulary.

6. Simplification

(i) In O.E. the genitive was formed in -es in most masculines and neuters. A variety of other endings was also in use. But gradually s-genitive was extended to more nouns and to the plural as well as singular (people's, men's etc.).

(ii) The plural -s ending : In O.E most nouns had the endings such as -e, -a, -an etc. But finally -e ending dominated others (mice, children etc). Later -s ending became more frequent.

(iii) *Description of word-gender*

In O E. there were three gender classes. Words like house etc. were of masculine gender, glof (glove), plums (pipe) were of feminine gender. *his* and *which* were both masculine and neuter. But this gradually gave place to genders based on sex distinction. However, we can see the old distinction in "Our Father, which art in Heaven".

(iv) Numerals : *First* has replaced *forma*. French *second* has ousted 'other'. In the 18th century 'th' in the numerals was pronounced as 't'. *Fifth* was pronounced as *fifta*, sixth as

sixta, eighth as eightta. Later 'ta' became t and then θ. So we have now fifθ and eitθ (this also explains the presence of t in eitθ).

(v) *Who* and *which* originally interrogative are now used as relatives. *Self* has become a reflexive pronoun *myself*, *yourself* etc. 'He dressed him' became 'He dressed himself'. 'He dressed' is more favoured now.

(vi) -ing ending has greatly economised the language. Earlier it was a substantive formed out of nouns (school, schooling ; shirt, shirting etc). Now it is formed out of verbs also (except from modal verbs). Several peculiar features of verbs are extended to -ing now. It functions as perfective, genetive and so on e.g. 'in hav*ing* known', 'his throw*ing* into' 'his be*ing* thrown into', 'be*ing* no longer the same' 'have no objection to a rogue be*ing* hung', 'when I think of this be*ing* the last time of see*ing* you'.

(vii) -s ending of verbs : '-eth' and 'th' endings have been replaced by -s ending in verbs. e.g. 'He falleth' 'He falls' etc.

(viii) Inflexional changes : O.E. had many declensions and substantives. Now many of them have disappeared.

(ix) Tense system : In O.E. the present was also a sort of vagure perfect. The simple preterite was often employed as a kind of pluperfect. The tense system of O.E. with some minor changes continues in Modern English. In a language like French there is a greater change in the use of tense. The distinction between 'I wrote' and 'I have written' no longer exists in French.

EXERCISE FIVE

1) Explain and illustrate Verner's Law.

2) By what processes did word formation take place in English ? Illustrate.

3) Make a list of the Indian words in English.

4) Explain how English has become simplified.

5) Is there any substantial reason for continuing the distinction between 'I wrote' and 'I have written' ?

6

LANGUAGE AND LITERATURE

1. Linguistic Stylistics

The interest of the linguist in literature has been predominantly concerned with the stylistic analysis of literary texts. This is natural, as the linguist derives his analysis always from 'utterance' or from its form. Recent work in linguistic stylistics may be divided into a few broad types: *style as deviation*, *style as convergence of textual patterns*, and *style as a grammar of possibilities*. The modern linguist, in the words of Donald Freeman, has moved away from "anthropology and philosophy oriented study to data restricted emipiricism and taxonomy to the concern of transformational generative linguistics". The linguist has moved away from the autotelic, anthropocentric, and biographical methods to an analysis of deeper and more universal forms of language and their relation to the structure of human mind.

2. Foregrounding and Automatization

One of the earliest linguistic schools, the Prague Linguistic Circle, flourished in the late 1920's. It reacted against the traditional methods of scholarship and tried to develop a structuralist approach to literature. Jan Mukarovsky; a member of the Prague Circle, differentiated between the ordinary discourse and the artistic discourse. He became the chief spokesman for 'style as deviation from the norm'. 'Poetic language', Mukarovsky claims, 'is not a brand of the standard

language. This is not to deny the close connection between the two, which consists in the fact that, for poetry the standard language is the background against which is reflected the esthetically intentional distortion of the linguistic components of the work, in other words, the intentional violation of the norm of the standard'. It follows from this that poetry is a purposeful distortion of the standard language. A poet deliberately violates the rules of grammar so as to give a distinct shape and substance to his expression, which leads to the birth of poetry, Mukarovsky introduced in his theory two important terms : 'foregrounding' and 'automatization'. Automatization implies certain amount of stagnation and mechanicity of language. Milton, for instance, had used latinate and archaic language suffused with numerous classical allusions and all this became degenerated later in the poetry of Thomson and Collins. The language of these two poets became 'cleche', or in other words, became 'automatized'. When a writer deviating from such a language brings new life to it by way of fresh metaphors, figures of speech and metrical patterns a 'foregrounding' occurs. To Mukarovsky the function of poetic language consists in the maximum use of foregrounding. Automatization scematizes an event and in foregrounding there is a violation of the scheme. Thus foregrounding becomes the hall mark of literary language.

3. Micro-grammar

The London School of linguists (also known as the neo-Firthian school) introduced in stylistic analysis such terms as 'register', 'dialect', and 'context of situation'. Register is the language according to use and dialect is the language according to the user. Neo-Firthians wanted a writer's language to be judged against the background of his dialect and register. The language of Keats's Odes, for instance, must be judged against the background of his poetic dialect. A word like 'gloom' is unpluralizable in General English but Keats pluralizes it :

> But here there is no light
> Save what from heaven is with the breezes blown through
> verdurous glooms and winding mossy ways.

Such a use of the word 'gloom' is low in frequency of occurrence but its presence in late romantic poetry (register) and Keats's own poetic dialect justify his use of it. This leads to the concept that a writer has his own lexical set and collocation. Dylan Thomas, in violation of conventional patterns of collocation, writes: 'broke the grape's joy'. A linguist views this as the poet's strategic exploitation of word-order. He also justifies Dylan Thomas using it, as he believes that an individual text has its own language (a microlanguage) and its own grammar (a microgrammar). The microgrammar should be able to describe the characteristics of the microlanguage at all levels of phonology, syntax, and lexis......so as to find a unity in the writing.

4. Cohesion

M. A. K. Halliday and Geoffrey Leech have introduced the term *cohesion*. Cohesion, according to Halliday, is a grouping of descriptive categories organized around the lexical and grammatical means of unifying a literary text. Halliday has illustrated *cohesion* in his analysis of W. B. Yeats's "*Leda and the Swan*" which runs thus:

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast
How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?
A shudder in the loins engendered there
The broken wall, the burning roof and tower
And Agamemnon dead.

Being so caught up
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

Halliday discusses the use of 'the' at different points in the poem. I quote below a specimen of his writing:

"The primary structure of the English nominal group is (M) H (Q) : a head, which may or may not be preceded by a modifier and followed by a qualifier. Nearly everything occurring in the qualifier is rankshifted. The first place in the structure of the modifier is occupied by the word-class known as 'deictics' consisting more delicately of three sub-classes of which one contains the items 'the', 'a', 'this', 'that', the personal deictics 'his', 'her', etc. There are three different relations into which 'the' as deictic enters respectively 'cataphoric', 'anaphoric' and 'homophoric'..."

Those who are not familiar with the linguistic jargon will find Halliday's language to be more difficult than that of the poem itself. But Halliday has a point. He shows that the determiners used at different places in the poem involve cohesion. 'The dark webs', 'the feathered glory' etc. have determiners. According to Halliday these determiners, though cataphoric are, in fact, anaphoric. Their only reference is backward to the Swan in the poem's title. The Swan appears nowhere else except in the title but the determiners make it all pervasive thus bringing cohesion into the poem.

5. Chain and Choice

Roman Jakobson studies poetic language as a kind of choice relationship. To him the poetic language seeks its syntactic elements, in its *chain* or combinatory relationships. Jakobson finds in Sydney's first "Astrophel and Stella" sonnet a systematic exploitation of the paradigm (classes) of sounds at different points in the syntagmatic (horizontal) pattern. In this sonnet the words *fain*, *pain*, *paint* which are in themselves interrelated are related to other classes : *pain* with *fine*, hence with *fit* and thereby to *pity*. Pain is both phonologically and semantically with *pleasure* and thence with *pity* in a similar way. In the poetry of Dylan Thomas one frequently comes across the organization of similar items along with the chain (syntagm) and violation of the usual pattern at a point of choice (paradigm). In a similar manner Samuel R. Levin finds interrelationship between words in what he calls 'coupling'. In a line such as Pope's 'A soul as full of worth as void of pride', 'full' and 'void' are in identical parallel positions. They

are related by virtue of being antonymous. Poetic language, according to Levin, maximizes the use of such 'couples'.

6. Metalinguistics

Seymour Chatman emphasizes the metalinguistic features in style. "Most people," he says, "would not giggle or shout when reading Hamlet's soliloquy but would try to use metalinguistic features which signal the quiet desperation of the moment." Comparing metrical styles Chatman illustrates his idea of metalanguage from a line by Donne:

> My sin—
> Indeed is great.

According to Chatman this may be interpreted as *either*

```
2   3
My sin—

2       2  2 ′ 1
Indeed is great
```

or

```
2    3 ^
My  sin—

   ^        2 ′ 1
Indeed  is great
```

or in other ways. He shows that there is "a substantial variety among performances" and that one has to take into account the suprasegmentals and the metalinguistic features which fit the whole context. He also distinguishes between the style of the poem from the performer's interpretation (his selection of appropriate suprasegmentals and metalinguistic features) and the performance style (the way in which he presents these). One may query whether we can ever adduce the poet's style without introducing our own interpretation of performance style. Chatman admits this to be true but feels that this does not invalidate the distinction. Personal style, according to him, can be excluded from many considerations:

> Two readers though they disagree on a wide variety of matters in interpretation of Shakespeare's sonnets may still agree that certain stylistic features are typically

> Shakespearean. Similarly one reader, reading Shakespearean and Spensarian sonnets, can discount, so to speak, his own performance style and still make an intelligible comparison of poetic styles.

7. TG-Approach

Style is also used as a particular exploitation of a grammar of possibilities. According to this approach language can be characterised at two levels of representation : deep and surface structures. Semantic interprctation proceeds from deep structures and phonetic interpretation from surface structures. The two levels are related by an ordered set of transformations. Analysing the prose styles of Gibbon and Hemingway Curtis W. Hayes shows, that Gibbon's employment of generalised transformations produces parallelism and balance whereas Hemingway never employs embedding. He reduces each sentence to its source sentence and traces its transformational history. He comes to the conclusion that Gibbon's style is more complex than that of Hemingway. Richard Ohmann says :

> A generative grammar with a transformational component provides apparatus for breaking down a sentence in a stretch of discourse into underlying kernel sentences (or strings, strictly speaking) and for specifying the grammatical operations that have been performed upon them. It also permits the analyst to construct from the same set of kernel sentences, other non-kernel sentences. These may reasonably be thought of as alternatives to the original sentences, in that they are simply different constructs out of the elementary grammatical units. Thus the idea of alternative phrasings, which is crucial to the notion of style has a clear analogue within the framework of a transformational grammar.

8. Value and Utterance

In their analysis the linguists (or linguisticians) make use of innumerable devices. They use not only grammar, phonology, rhetoric but also complex mathematical ratios

and even machines. They show enormous appetite for quantitative ratios of grammatical units. Now the question is how far this linguistic approach can be relevant to literary criticism. What the linguist does is more in the nature of description and analysis than criticism proper. He ignores 'value' and is chiefly concerned with utterance. For him utterance is everything. He subjects this to a sort of analysis which entails no discussion of value. It may be said that his analysis is scientific, objective but external and devoid of any focus on the interior. But the linguist can retort that what the literary critic calls 'value' is a ghost or an illusion. For there are *good* and *bad* poems. Is there not such a thing as *bad* literature (which is self-contradictory). After all bad poems are also poems. Then where is the question of value? Most of the poems, when reduced to their message, say almost the same thing. Then how do different poems affect us differently? It is the organization of feet, lines, stanzas, paragraphs etc. which varies the effect. In poetry, as in art, what matters is the organization of different units.

Rene' Wellek, a literary historian, strikes a compromise. He recognizes and emphasizes the importance of the enormous contribution of linguistics to literary scholarship. He asserts that there can be no comparative metrics without linguistics. He also recognises the importance of sound in literature. He admits that there are many wrong things said in what goes on under the name literary criticism. For instance, one of the many theories about Hamlet says that Hamlet was a woman. Such absurdities are a legion in literary criticism. But at the same time Rene' Wellek cautions us about the limitations of linguistic approach to literature. He says :

> The danger of linguistic stylistics is its focus on deviations from, and distortions of, the linguistic norm. We get a kind of counter grammar, a science of discards. Normal stylistics is abandoned to the grammarian, and deviational stylistics is reserved for the student of literature. But often the most commonplace the most normal, linguistic elements are the constituents of literary structure. A literary stylistics will concentrate on the aesthetic purpose of every linguistic device, the way it

> serves a totality, and will beware of the atomism and isolation which is the pitfall of much stylistic analysis. It will distinguish the style of a work of art and proceed from there to such problems as the style of an author, the style of a genre, the style of a period. Style is a historical phenomenon; it evolves and changes with society, in history.

To Rene' Wellek literary analysis begins where linguistic analysis stops. No stylistic device, he believes, is invariable; it is always changed by a particular context.

EXERCISE SIX

1) "Literary stylistics begins where linguistic stylistics stops". Discuss.
2) Give an account of the contribution of linguistics to literary criticism.
3) Discuss style as : (a) a deviation, (b) a grammar of possibilities.
4) Does a linguist care only for utterance and no value ? Discuss.

7

SOCIOLINGUISTICS

1. The Origin of Language

So many theories were offered about the origin of speech. Among them were the 'bow-wow', 'pooh-pooh' and the 'sing-song' theories. These theories are based on the phenomenon of onamatopoeia and they are not reliable. Archaeological evidence shows that man and man-like apes have a common ancestry. It also suggests the presence, some two million years ago, of hominoids which belonged to the genus Homo. These groups of hominoids must have possessed a call system which contained a small number of calls with some suggestion or meaning. They must have had a call for indicating the presence of food and another of danger. Blending of a few calls would make the closed system of calls more open. Recent experiments with chimpanzees have confirmed that they share with man some linguistic faculties.

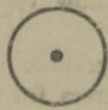
2. Orthography and Writing

Although writing came much later than speech, its origin, like that of speech, is shrouded in mystery. In the earliest period all writing seems to have been pictorial and not syllabic. Rather, it seems to have developed from narrative drawings. For example, seven horizontal arrows on a North American Indian's grave stone meant the seven campaigns he led and the three perpendicular lines indicated three wounds he received in battles. Primitive systems like the Egyptian and the Sumerian were based on pictorial representation. A pictograph is a symbol denoting a definite object like a fish or a

tree or a man. When these people wanted to refer to moon or sun they drew the pictures of moon or sun. In Egyptian hieroglyphs the eye is represented by :



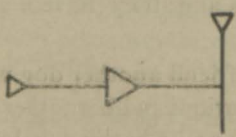
And the sun is represented by :



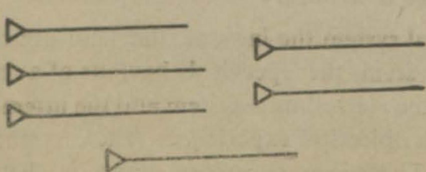
As the writing system became developed the original pictures became gradually unrecognisable.

The Chinese combined their pictograph with ideographs. Their pictographs sun and tree indicated 'east' (the sun rising through the trees). 'Sun' and 'moon' together formed light. 'Eye' and 'water' together formed tear. Woman and child together meant 'good'.

Pictures have gradually changed into conventionalized symbols called hieroglyphs. In Egyptian hieroglyphs there is a mixture of word and sound characters. Sumerians and Assyrians wrote in cuneiform (latin cuneus=wedge). The characters were written on soft clay with a sort of wooden stylus. For God the writing is :



For 'son' or 'child' :



Gradually these strange characters acquired phonetic value. The spoken word for 'sun' *re* began appearing not for sun but for the syllable *re* occurring in a longer word. A phonetic formation based upon the initial sound of the word for what a picture represented is called *acrophonic*. Acrophonic was the starting point for syllabic writing and the ideographic connotation. 'Alpha' and 'Beta' have no meaning in Greek but in Semitic languages they mean 'ox' and 'home' respectively. In the course of time the picture of the ox (aleph) became a symbolic form, as the sound of 'a' now represents what was once an entire word 'aleph'.

The Chinese picto-ideographic and the Egyptian hieroglyphic are two separate sources for the writing systems of the modern world.

3. Language as Communication

i) *Animal Communication*

Some scientists claim that certain animal species communicate by their own system which he is non-linguistic. The bees, for example, convey messages by odour and dancing. Ants use their antennae and crickets call other crickets by making noises. Chimpanzees express emotions and understand between themselves. If one chimp wishes to be accompanied by another it gives a short nudge and pulls the hands of the other. There is mutual understanding and solidarity among chimps. If one is given a blow the others give a howl. A chimp can articulate 32 elements of speech and they have a grammatical system of monosyllabic words.

A dog trying to befriend another dog wags its tail keeping it up. But when it is furious with another dog or a visitor its tail is stiff and down and its barking is louder.

ii) *Language is Arbitrary*

As in a legal system the laws of the land are codified so in the language system the speech behaviour of a community is codified. A language is thus a system and the utterances in it are correlated with objects of experience. These symbols, however, are arbitrary. There is no necessary connection between a vocal

utterance and its meaning. What is *horse* in English is *gurram* in Telugu, *cheval* in French, and *pferd* in German.

iii) Human speech and communication

To de Saussure language is a system of signs expressing ideas. To Bloomfield it is a stimulus response system. The transmission of meaning, the communication of idea, can be realized not only by human languages but also with sign-posts, Morse-code, gestures, signal fires and so on. African natives used drums as a long distance telephone. The American Indian used smoke signals for the same purpose. Natives of Canary Islands used whistling for communication. In many communities a gesture like downward nod of head means 'yes' and a shaking of the head from side to side 'no'. It may be other way in certain other communities. These serve as good auxiliaries for spoken language. Now machines take down dictation, simulate written language and translate from one language to another. The sign systems are however restricted in their use and limited in their expressive capacity. Language is a total means of expressing ideas and feelings and its development is a historical process.

Human communication may be divided into three stages :

a) *Semantic encoding*: While communicating it may be said, that a man first thinks of the sememes of the message he wishes to communicate. This is known as semantic encoding.

b) *Grammatical encoding* : In the second stage he finds corresponding grammatical units or lexemes and arranges them in the order required by the grammatical convention of the language. If the message to be communicated is 'I like you' it contains three morphemes : *I, like, you.*

c) *Phonological encoding* : The next step is converting the string of morphemes into sound units : I laik yu: With this the message has been encoded semantically, grammatically and phonologically.

After the message has been transmitted the decoding starts in the reverse manner *i.e.* phonologically, grammatically, and semantically. It is, however, not fully clear how people use language. It is also difficult to explain satisfactorily how a child learns a language. The behaviourist theories can explain

how a parrot talks but how a human being learns a language goes beyond a theory of mechanical response.

4. Register

The language used in law books is slightly different from the language used in science which, in turn, is different from the literary language. A language has a number of superposed varieties and these are called *registers*. Different varieties of a language are distinguished in terms of registers such as sports register, legal register, the scientific register and so on. The following passages illustrate different registers :

i) Religious Register

Eternal God, who dost call all men into unity with Thy son, Jesus Christ our Lord we pray Thee to pour Thy Spirit upon the students of all nations, that they may consecrate themselves to Thy service ; that being joined together by their common faith and obedience, they may come more perfectly to love and understand one another that the world may know that thou didst send Thy Son to be the Saviour and the Lord of all men ; through the same Jesus Christ our Lord Who with Thee and the Holy Spirit liveth and reigneth one God World without end. Amen.

ii) Legal Register

Whereas the Insured described in the Schedule has by the proposal and declaration the insured has agreed shall be the basis of this Contract and be held as incorporated herein applied to The Sunrise Assurance Company Limited for insurance against the contingencies hereinafter specified. Now this policy witnesseth that in consideration of the Insured paying to the Company for this Insurance the First Premium specified in the Schedule the Company hereby agrees that in the event of any of the said contingencies happening...

iii) Scientific Register

Neuranimic acid in the form of its alkalistable methoxy derivative was first isolated by Klenk from gangliosides and

more recently from bovine sub-maxillary gland mucin and from urine muco-protein, its composition being $C_{11}H_{21}NO_9$ or perhaps $C_{10}H_{19}NO_8$.

iv) Official English

Where overseas profit or income assessable on the amount arising is unremittable the person chargeable may give written notice before any assessment or assessments thereon have become final and conclusive that he desires to be assessed on the basis of no account being taken of such overseas income as long as it remains unremittable.

5. Dialect and Idiolect

Dialect is the form of a spoken language peculiar to a region or social group. It is the sum total of the local characteristics of speech. *Idiolect* is the language used by a speaker in his own characteristic fashion. A person speaking a dialect of a language is usually intelligible to speakers of its other dialects. The following examples of some of the dialects of English may be of interest :

(a) I'eard a scrike, ma'am, an' I run, an' theer I sid Frank 'ad pecked i' the bruck and douked under an' wuz dwrowndin'. [I heard a shriek, madam, and I ran, and there I saw Frank had fallen headlong (pecked-pitched) in the brook and ducked under and was drowning.]

—South West Shropshire. No initial *h* sounded.

(b) I never see (saw) one of these here (your) gurt (great) men there's s'much (so much) talk about in the peapers (papers), only once, and that I was up at Smiffle (Smithfield) adunnamany
(I don't know how many) years agoo (ago)

—East Sussex.

(c) Th' bairn bealed thst bad, I was clean scare'd, but it was at noht bud a battle-twig 'at hed crohled up'n his airm (The boy shouted out so badly (that) I was clean

(quite) scared, but it was at nothing but an earwig that had crawled upon his arm)

—Lincolnshire

(d) Hah, the'n better toimes on't nah, borath e heitin and clooas (Ah, they have better times of it now, both in eating and clothes). A dear, mo memra fails ma—bur O kno heah's anuther; O'st thinkon enah (O dear, my memory fails me—but I know there was another : I shall remember presently).

—Sheffield

(e) Why, a zed one neyam ez jest zo vittum vor'n as tother, and he lowz a ben ca al'd straddlebob even zunce the Island was vust meyad (why, he said one is just as fitting for it as the other; and he allows (opines) he (has) been called Straddlebob ever since the island was first made.

—Isle of Wight. Notice z & v for initial s & f.

6. Isogloss

In linguistic maps lines are drawn to separate different dialect areas and define their boundaries. These lines are known as Isoglosses.

7. Diglossia

A situation where two or more dialects or languages are in use is called diglossia. In Arab world classical Arabic is used for official purposes by all Arabs although they speak only Arabic dialects at home. In diglossia one language is used for ordinary purposes and the other for special purposes. In our country Sanskrit is used on religious occasions, English for official communications and education, and the regional languages for all other purposes.

8. Standard English

The speech of the educated people of the south of England including London, is generally considered to be the Standard

English speech. But even in these regions the 'not-so-educated' have their own slang and class dialect. The Public School educated Londoner speaks the Standard but the Cockney (Fr. idle rascal) also a Londoner speaks a language that is far from the Standard. A Cockney policeman while helping a passenger find his way would say: Tike trine from the stytion (take train from the station). 'Ahng gunna gi'wun for Bert' is Cockney for 'I am going to get one for Bert'. Many educated people from provincial towns also speak the Standard. Thus while standard English is a regional dialect of the South of England, it is also to a large extent a class dialect – the dialect of a large class of people all over England with Public School or University background.

9. Slang

A dialect is very much regional in character and the educated people of such a region try to discard it in preference for the standard language. Slang, however, is used by almost all classes of people, occasionally, though slang is not a regional speech but something used for reviving freshness, force or intimacy. To say *nut* or *bean* for 'head', *mug* for 'face' ; or to call a 'hat' a *lid* and *go to pot* 'go to ruin'. These have an emphasis or intimacy that the standard language lacks. Such expressions unacceptable on respectable occasions in the beginning are generally elevated to the rank of standard speech. The words like *awful, terrible, lovely* or *hike, cant, freshman, groovy, ogle* etc. appear now as quite respectable. Slang may be 'fashionable' or 'vulgar'. The fashionable type of slang comes from 'mod' or oversmart society and the vulgar variety comes from lower classes.

In England, it should however be noted the accent is an indicator of status. In Civil Service and Foreign Service the officials are supposed to speak only RP. Working class people however equate RP with snobbery and effiminacy.

10. Pidgin and Creole

Pidgin is what is known as 'butler English' in India. It is a product of the interaction between two languages or cultures.

When pidgin becomes the mother tongue of a group it is called *creole*. There is a Chinese English pidgin and a Melanesian English pidgin. French creole is spoken in the Caribbean area. There is a certain amount of pidginization in every language, even including the so-called purebred languages.

11. Discourse Analysis

The term discourse denotes a sequence of connected sentences. One has to understand the implication of sentences according to the code. "Glass, Fragile" on a packing contains a directive "handle with care". If a porter hurls the packing on the ground and defends his action by saying that it contains no directive he will be taken for a petulant or quarrelsome fellow and dealt with appropriately. Again, it is not always that commands are contained in imperatives and questions in interrogatives. Even in a declarative sentence there might be a command. A sentence like the following from a school teacher to his students contains a command : "It would be better to finish this exercise by tomorrow morning."

12. Language Change

Every language has some sacred words, some profane words, mystical and magical words etc. In India words like Srim and Hrim are associated with superhuman or divine power. Some are taboo words. Words referring to sex organs are not directly referred to in social gatherings. Even words referring to underclothing are discreetly avoided. 'Knickers' was introduced to replace 'drawers' as this word was felt to be suggestive of sex. But now 'knickers' are replaced by 'panties'.

13. Code Variation

In a city like New York a word like 'thing' is pronounced in three different ways. The first sound is pronounced by some as fricative θ, as an affricate t, by some, and as a stop t by some others. The fricative is the prestige educated variant and the stop is a stigmatized variant associated with the least educated.

14. Gesture

Gestures are common in speech. The index finger pressed against the lips (hush !), the implied directive (waiter !), the shaking of fist expressing anger, the clapping of hands expressing joy, covering the mouth expressing panic or dismay, the nodding of the head etc. are some of the common gestures in speech. The gestures of women slightly differ from those of men. Gestures serve a metalinguistic function. Other devices used for this purpose are tables, charts, diagrams etc. which function as referentials when they provide a summary of a description presented verbally.

15. Phatic Communion

Words like 'How do you do ?', 'How are you ?' questions about weather and the like have a social function and they develop or retain the ties of friendship. Such a social use of words is called phatic communion.

EXERCISE SEVEN

1) What is a dialect ? Explain how it is different from the standard language.
2) Write short notes on the following :
   i) Pidgin and Creole
   ii) Slang
   iii) Phatic communion.
3) Give some examples for discourse analysis.
4) Explain the sociological factors underlying the use of English in India.
5) Discuss language as communication.

8

PSYCHOLINGUISTICS

1. Speech Behaviour

Certain psychological insights can be obtained by observing the ordinary process of speech behaviour. It is a common observation that normal flow of speech is frequently interrupted by pauses. We use expressions like 'ah', 'you see', 'as a matter of fact', etc. These are empty expressions and are observed less frequently in automatized speech. The occurrence of these expressions indicates that the speaker is trying to make a selection of words or phrases. The speaker also formulates not individual words but chunks of expressions. Sometimes the words that occur in the later part of the sentence may be thought of earlier by the speaker before articulating the whole sentence. For example, in a sentence like 'where are you going to ?' the preposition 'to' is conceived of even at the beginning of the sentence although it occurs at its end.

2. TOT Phenomenon

Very often we experience the *tip of the tongue* phenomenon. We have something on the tip of the tongue but we cannot recall it. A psychologist carried out experiments on this phenomenon. He read out definitions of some words and asked his students to recapitulate them. They could not recall 13% of the words which were on the tip of their tongue. The subjects were, however, asked to give information regarding all the guess work they made in their attempt to recall those words. In the case of a word like *sextant* the guess made

was *secant*, *sextet*, *sexton* etc. From this experiment it was statistically derived that the subject's guesses of the initial letter and the number of words of the target word bear a positive relation to the actual characteristics of the target word.

3. Free Association Experiment

In this experiment, a word was mentioned and the subject was asked to report any other word that came to his mind immediately on hearing this. It was found that with the stimulus word *light* many responded with the word '*dark*'. Such bipolar concepts like light and dark, alive and dead, male and female were found to be common with adults. With children rhyming words were found to be common — *fight* for *light* etc.

4. Psycholinguistics and Language Learning

Two main theories of learning have been advanced by the behaviourists, and they have had a major influence on language teaching. These are referred to as reinforcement learning theory and mediation learning theory.

(*i*) *Reinforcement Method*

In this method the emphasis is laid on utterances and situations rather than on the internal structure of language. According to this school, 'effective language behaviour consists of producing responses to the correct stimuli. If a child responds correctly to a spoken stimulus he will be reinforced. If he responds incorrectly he will not be reinforced. In this the child will learn to produce speech which is appropriate to the situation. Reinforcement theories see the language capacity as discrete units of behaviour, independently trained, rather than as in integrated system. In the case of the child generally the mother functions as a reinforcer. Skinner has developed a procedure called 'shaping' according to which the trainer gradually shapes the behaviour of an animal by reinforcing it to do what he desires. Adam and Eve, the two children selected for a series of linguistic experiments showed very interesting results. Adam said, "Put hat". His mother

corrected him "you are putting your hat on". Adam started saying "hat on" afterwards. After some falterings he learnt the correct expression. Adam said, 'sit my knee'. His mother corrected him, 'sit on my knee'. Adam continued to use 'sit on' afterwards.

(*ii*) *Mediation Theory*

Mediation theory developed out of Pavlov's experiment. Whenever Pavlov fed his dog he rang a bell. The dog was salivating at the sound of the bell expecting food. This habit of salivation continued even after Pavlov sounded the bell without giving it food. Salivating in this case is an internal stimulus as against chewing or biting and it is called mediating response. It is a covert response and is invisible. Some part of the reaction to the object can be made available and transferred to a new stimulus even if the object is not present. Assume that the following sentence is spoken : "A camel is a long-necked animal of the desert". A learner who already knows the meanings of the words 'long', 'neck', 'desert', and 'animal' will experience the mediating responses (long, neck, desert, etc.). On hearing the word 'camel' the sensation produced by it will act as a stimulus for the production of covert responses 'long, neck, desert, etc'. When he hears the word 'camel' all these responses (or associations) will be elicited and will constitute its meaning, though he may never have actually seen a camel. So is the case with the word 'iceberg'. It brings the responses of ice, hill, and the sea.

(*iii*) *Language as an Innate Property of the Mind*

Chomsky's theory of language learning is different from that of the behaviourists. According to him, children have an innate capacity for language acquisition. This mechanism is called Language Acquisition Device, or LAD. Children master a language in a short time in spite of the highly abstract nature of the rules. It is difficult to explain this phenomenon without referring to some prior knowledge of language system in the mind. LAD, according to Chomsky, contains language universals. This is different from the theories of the behaviourists who see language behaviour as

a collection of habits and not as an internalized system of rules.

(*iv*) *Piaget's Theory*

According to Piaget, the process of learning depends on assimilation and accommodation. The child is born with a limited set of behavioural patterns or schemata. He tries to suck whatever he encounters and this he learns from sucking his mother's nipple. In the same way when he hears a word he learns it by assimilation or accommodation. When he hears the expression

'Nothing on it'

he remembers it and when he hears

'What a shame'

he accommodates it in his expressive skill by substitution saying :

'A shame on it'.

EXERCISE EIGHT

1) Is language an innate property or an acquired property? Discuss.
2) Explain in detail the following language learning processes :
   i) The reinforcement method.
   ii) The mediation method.

9

COMPUTER LINGUISTICS AND TRANSLATION

1. Use in Translation

It has been found possible to get sentences translated from one language into another by means of a computer. In the translation of technical publications — science, technology, economics—computer has been found to be very useful. There are areas where quicker communication of information is needed and only a machine can cope up with the innumerable scientific publications that appear all over the world. It also eases the drudgery involved in manual translation.

The computer will produce sentences only according to the rules fed into it, and therefore, it is necessary to define grammar and lexicon adequately for accurate translation. In other words, the linguist has to evolve his material in collaboration with the programmer and programming has to be carried out at the lexical and grammatical level. Programming consists of two parts—analysis and synthesis. In analysis sentences of another language (input sentences) have to be analysed and after translation the new sentences (output sentences) have to be synthesised till an acceptable sentence is produced in translation.

A sentence fed into the computer is divided into segments such as NP and VP by the analysis programme. These are further subdivided and the resulting elements are identified. The elements identified are matched with equivalents (noun for noun and verb for verb) and the result is the translation of the sentence. For this the grammars of the two languages have

to be stored in the computer. The translations produced by computers are crude literal translations and they need to be edited.

2. Use in Teaching

The computer can be of great use in teaching languages. Suitable exercises leading to desired goals can be programmed into the computer and the student can be made to work them out. His performance can be evaluated more objectively on the statistical basis. For instance, in his essay his vocabulary range and his ability in constructing complex sentence patterns can be evaluated on a more objective and less intuitive basis. The computer can be a reliable tool in the investigation of language structures, in communication and in teaching. Also, electronic circuitry can be simulated on a computer to produce speech sounds mechanically and work as a talking machine.

EXERCISE NINE

1) How does a computer help in translation work ?
2) Devise exercises that can be solved mechanically by means of a machine.

10

LANGUAGE TEACHING

1. The Designing of Courses

While designing the courses for class room use the teachers should keep the needs and abilities of their students in their minds. Generally a class in an Indian school or college contains students of widely varying standards. These students can be distinguished as the advanced, the average, and the poor. Results can be achieved much quicker if the three types of students are segregated but that is not always possible or desirable. So, the teachers have to exert more and see that all the three types of students are catered to properly according to their needs and abilities. While imparting oral drills the teacher should not have more than ten students, and therefore, the students have to be grouped, each group consisting of only ten students.

2. Methods

Earlier, the translation method was very much in vogue in many schools It has now crept into even colleges with th· medium of instruction changed to mother tongue at the undergraduate level. In the teaching of a foreign language the translation method poses a number of problems. In this method, the teacher lectures to his students in their regional languages and the target language is rarely used by him. The student has to depend on a few examples written by the teacher on the blackboard and has practically no opportunity to hear the sentences spoken in the target language. Here the teacher aims at competence rather than performance.

In a commercial method such as Berlitz (in Germany) the teacher communicates with students in the target language from the very beginning. The student is suddenly exposed to all the complexities of the target language Drills and explanations are avoided and the student is made to hear and imitate an entire range of the sentence patterns of the language. Here it is the performance rather than competence that is aimed at. A teacher of the liguistic method should avoid the two extremes. He should aim at both competence and performance. He should guide the student carefully through the graded stages starting with the simplest, offering explanations and, at the same time, rigorous practice.

3. Creativity

In language, as in sciences, it is not the mere transference of knowledge that should be aimed at. The emphasis should be on the creative side of the learning process. With the coming of pedagogic generative grammars the emphasis has shifted from the analysis of sentences already spoken to determining the potential sentences. The student, instead of imitating utterances, should be able to produce new sentences. He should be something of more than a parrot in the learning process.

4. Mother Tongue

Learning a foreign language should not be at the cost of mother tongue. The foreign languages, however, useful they may be, cannot possess for the learner the intimate emotional significance of mother-tongue. Those who master a foreign language at the cost of their tongue may grow intellectually educated but remain emotionally sterile.

5. What Language and How Much

In the earlier stages the emphasis should be laid on the general aspects of the language. The student should be enabled to understand, speak and write. He should get the ability to communicate in a general way. But later, say at the university

level, he should be guided in his special register. A student of science should learn scientific English and a student of commerce should learn commercial English. The courses at this stage should be more advanced than those designed for school level students.

6. Purpose of Teaching L_2

Before designing a course one should ascertain the student's scholastic background as a course which is suitable in one case may prove unsuitable in another. Students are of different categories : those who want a thorough knowledge, those who are just concerned with the sboken language, and those who require only a superficial knowledge. Students with common aims should, therefore, be grouped together and separate courses should be designed for them.

One should know the purpose for which L_2 is taught. In a country like France English may be taught as a cultural subject, but in countries like India and Pakistan it has to be learnt as an instrument of practical life as in telecommunications, commerce. technology, higher education etc. In India, English has to be taught as a library language, as second language and as a foreign language but the last term covers the first two.

7. Selection and Restriction

The whole of English is neither teachable nor appropriate for teaching. There are two points to be remembered : First, the *restriction* of the language to a particular register and secondly, the *selection* from within the register of the items that are to be taught, according to criteria such as frequency of occurrence, desponsibilite (availability), teachability, and classroom needs. In the process, phonology, grammar, lexis and semantics have to be given their due place. Language has become so diversified that stress has to be laid on its functional aspects. Scientists, pilots, businessmen, mechanics and others require different language skills and it is no use teaching all of them the same register,

8. Oral Drills

During the first two or three years of the course oral drills are to be conducted, and during the first few weeks the teacher must do all the talking while the students listen and later the pupils must be made to do most of the talking.

The child learns its mother tongue, as one can observe, through the hearing of the spoken word. So it seems right and natural that the first approach to a foreign language should be oral. Pupils should hear the language for a short time before they attempt to speak, read or write. According to David Hicks a teacher who drills systematically gets results three times as fast as those who merely ask questions, and six times as fast as those who keep the children's noses in the text books. A good deal of *mim-mem* (mimicry-memorisation) method can, therefore, be used in the beginning although it is not by itself adequate.

In the early stages the emphasis should be laid on the 'same-different' drills from which the student learns the difference between *i* aud *i:* and the like :

He beat her and *He bit her*

In "minimum pair recognition" drills the student will learn the difference between grammatical contents as in :

He eats rice and *He is eating rice*

In vocabulary drills he may be taught the difference between :

She was shrewd and *She was cunning*

Students, if they are sufficiently grown up, should be provided with rules while the drill is on. An incantatory effect in drills may often lull them into a stupid trance-like state.

9. Criteria for Selection

(*i*) *Frequency*

The samples of materials one is likely to read or learn are taken and the items that occur most often are counted. The ones which occur most frequently are to be selected. By learning these frequency items one can improve one's fluency.

Frequency is a statistical indication of the usefulness of words, but it has certain limitations such as lack of stability and therefore one has to take *range* and *availability* also into account.

(*ii*) *Range*

A word that is found at many places is more important than the one that can be found frequently at one place. The number of samples in which a word is found is its range. The greater the range of an item, the more important is its frequency. The items of widest range are generally structure words, certain types of adverbs, adjectives, verbs, abstract nouns, and these are of greater importance. In advanced composition connectives play the most important role.

(*iii*) *Availability*

A word like *blackboard* has no significance frequency, but it is a necessary word in the classroom and, therefore, it needs to be included in the classroom vocabulary.

The result of a frequency count depends on the register of the sample. Items like atoms, mass, electrons have a higher frequency in the physics register but not in the other registers. Words like porter, time, cloak room, ticket, compartment, luggage etc. have a higher frequency at the railway station but words like stamps, post, letter, parcel, fill in, have a greater frequency at a post office. Words like tip, bill, menu, fork, cutlery, salt, napkin, bearer have a greater frequency at a restaurent.

10. Gradation

The lessons have to be graded, from the simpler to the more difficult as otherwise the student's progress may become slowed and he may forget whatever he has already learnt. His progress will naturally depend on the manner in which his courses have been graded. Vocabulary may be arranged in such a manner that more useful words are learnt before the less useful. In an ideally graded course a student assimilates a small but useful vocabulary quite thoroughly.

It should be kept in mind that understanding is easier than writing or speaking. The learner picks up understanding first and, therefore, there should not be in the beginning, too much demand laid on the productive faculties. Only the essentials of grammar and not details should be introduced. For instance, while teaching the usage of a word like *but* the student should be taught its essential meaning rather than its variety *except.* Similarly with the use of the word *once.* He should be taught first *He has seen Bombay only once* rather than *It is easy to drive once you know.* Likewise in the case of *book*, *it is a good book* should come before *we have to book seats.* Some courses are graded structurally (grammatically) and others contextually. There should be a compromise between the two methods.

11. Stages of Learning

There are five stages in learning each aspect of the language *i.e.* each grammatical pattern, each vocabulary group, and each set of sounds. They are :

(i) Recognition, (ii) Imitation, (iii) Repetition, (iv) Variation, (v) Selection.

(*i*) *Recognition*

The student should be enabled to distinguish one word from another. He should be made to see that *live* and *leave* are two different words and *He eats rice* is different from *He is eating rice* by suitable drills involving such pairs of words the student can be led to this stage.

(*ii*) *Imitation*

At this stage the student should be trained to produce the utterances he is learning. Instead of single words, he should be given words in context or sentence : 'This is pen,' 'this is water' etc. In such drills the student learns incidentally that '*pen*' is a countable noun whereas '*water*' is not. These sentences should be preferably from a dialogue representing a natural context like the conversation between a shopkeeper and his customer.

(*iii*) *Repetition*

Repetition drills are meant to relieve the student's mind of

the burden of consciously controlling all the details of the sentence. Mimicry and memorisation should be continued till the student can articulate and produce sentences with ease.

(*iv*) *Variation*

The student must learn to vary the patterns he has learned. The teacher conducts three kinds of variation drill : (a) situation drill, (b) transformational drill, (c) combinatory drill.

(*a*) *Situation Drill.* In a situation drill, the student may be asked to substitute new vocabulary (one word at a time). In a more advanced drill of this sort the teacher asks the student to substitute a plural noun or verb for a singular noun or verb and see that there is mutual agreement between the verb and the subject.

(*b*) *Transformational Drill.* A transformational drill is just the opposite of a substitution drill. Holding the vocabulary constant the student changes the sentence from one pattern to another, *i.e.* from the declarative to the interrogative and so on: 'He drank coconut water'—'Did he drink coconut water ?' etc.

(*c*) *Combinatory Drill.* In this drill the student is given two sentences and asked to combine them into a more complex pattern. The easiest of these drills is the one involving a simple conjunction. *e.g.* 'We went to the theatre. We saw a movie.' —'We went to the theatre and saw a movie.' A more advanced drill would lead to 'We went to the theatre to see a movie.'

(*v*) *Selection*

When the student can correctly and promptly produce sentence patterns he should know when to use them. He should know the social implications of different expressions — *i.e.* in which contexts he should use formal or informal language.

Coming to reading and writing it is better if they are delayed till the student has gained some proficiency in the spoken language. In acquiring reading and writing skills also the same five stages should be followed. Of the three skills — speech, reading, writing — reading is the easiest for any student. Being a receptive ability it is picked up more quickly. Writing is the most exacting ability and it requires comparatively a long course. In the case of speech, frequency of

lessons is more essential than the length of course as speech habits require intensive practice.

12. Coverage

The coverage of an item is the number of things one can say with it. A word with wider coverage may be made to replace one of narrow coverage thus :

By inclusion : *Seat* can replace *chair*, *bench*, *stool* etc.

By extension : *tributary* can be replaced by *branch*

By combination : *newspaperman* can replace *journalist*
handbook can replace *manual*

By definition : *breakfast* can be stated as *morning meal*, and *pony* as *small horse*

13. Visual Aids

Visual aids are divided into such groups as wall charts, book illustrations, 'realia' models, puppets, maps, filmstrips, television, tapes etc. But anything which can be seen while the language is spoken may be a visual aid. Boys, girls, plays, pets, clothes, furniture, laughing, crying, gymnasium can also form visual aids.

14. Formulaic Greetings Etc.

The following expressions are useful in speech :

1. How do you do ?
2. Why get so upset ? Why talk so much (N.B. No auxiliary)
   Why not enjoy yourself ? Why not forget it ?
3. What about the College ? (N.B. No verb)
   What about the car ?
   How about singing ?
4. Off with the lid ! (N.B. No verb)
   Out with it !
   Down with him !

5. If only I had listened to my parents !
(N.B. Exclamations)
To think I was once a millionaire !
Oh for a drink ! Oh to be free ! (jocular)
You and your English !
Now for some fun !

6. How goes it ? May the best man win ! May you be happy.

7. Easy come, easy go.

8. Greetings : Good morning/evening
Hello; Hi; Hiya

Farewells : Goodbye ; Cheerio ; Cheers ; See you ; Bye ; So long.

Introductions : How do you do ?
How are you ?
Glad to meet you.

Reaction : (a) assent, agreement : yes, yeah ; All right ; OK; Certainly; Absolutely, Right
(b) denial: No; Certainly/Definitely not; Not likely.

Thanks : Thank you; thanks (very much); many thanks; Ta

Toasts : Good health; Your health; Cheers; Here's to you/your/...

Seasonal : Merry Christmas; Happy New Year; Happy Birthday;

Greetings : Many happy returns (of your birthday)

Slogans : Down with/Up with

Alarm Calls : Help; Fire

Warnings : Mind; (Be) Careful; Watch out/it; Lookout !

Apologies : (I'm) Sorry; (I beg your) pardon.

Imprecations : Graded — Blast (you it); Oh hell ! Damn (you/it)
Go to hell ! (obscenities are also used)

Expletives : Graded — My ! Gosh ! (By) Golly ! (Good) Heavens !
(Good) God ! Good Lord ! Christ Almighty !

Miscellaneous : Faster ! Not so fast ! Good ! Success !

Exclamations : Goal ! Excellent ! You lucky girl/boy/sod !
Well, well ! Oh dear ! (What a) pity!
Poor—; Silly boy !

Interjections : Oh/Ah/Oho/Wow/Yipee/ha/Ouch/Ow/Ugh/ooh/tut-tut/alas/Uh-huh/Mm/Hey/Eh

15. Errors

Cowder says that we should not be fussy over the mistakes committed by the learner. His mistakes provide the teacher with information regarding where the student needs improvement. This will serve as a *feedback*.

16. Exposure

Should the student be exposed to advanced language ? yes, the second language learner as in the case of those who learn their mother tongue might profit from listening to language which is slightly more difficult than the one he can produce himself.

17. Presentation of the Language Abilities

It is difficult to confine oneself only to giving oral exercises in a large class of young students. The class with too many oral exercises might become restive and exhausted. Although the approach in the beginning should be oral it is necessary to introduce soon the written symbols of the language by wall charts, blackboard etc. The teacher should not expect complete sentences from the students. When he introduces them in the written language the lessons should be of known words written on the blackboard in script letters. The students should copy them. The spoken symbols may also be written thus :

ðis iz ə buk	ðis iz ə tʃεə
This is a book	This is a chair

18. Situational Presentation

The teacher has to find an appropriate situation to teach an aspect—tense, verb etc. Suppose he wishes to teach the use of *opening* he should repeat it in a number different situations :

I am	opening	this	box
			door
			letter
He is	,,	,,	packet
			bag etc.

With *close* the exercise can be repeated :

I am	closing	this	packet
			almirah
			cupboard
She is	,,	,,	box
			door

In all these what is to be repeated is the basic structure and not the same sentence over and again. Sentence-repetition would create monotony and boredom.

In contrast with the progressive tense the present perfect can be introduced thus :

I am	opening	this	packet
			box
			door
,, ,,	closing	,,	bag
			door
I have	opened	this	packet
			box
			door
,, ,,	closed	,,	book
			window
			cupboard

The exercise can be designed with other lexical and grammatical items like :

I am putting this book on the table
You are taking my bag off the chair etc.

The teacher can practically demonstrate herself or use a picture while teaching verbs and tenses. She can show a boy walking or running in a picture and say : 'Here he is walking'. 'Here he is running' She can show a wall picture 'The Beach' and instruct them thus :

Teacher : What are the children doing ?
Pupil A : They are playing.
Teacher : Is this girl crying ?
Pupil B : Yes, she is.
Teacher : Are the boys swimming ?
Pupil C : They aren't.
Teacher : Is this boy building a house ?
Pupil D : Yes, he is.

Now the teacher can vary the practice by making the students ask the questions and herself answer them.

Children are active little people and they should not be forced to sit still and made to feel uncomfortable. The teacher should invent all kinds of actions for them to perform with the objects, pictures and charts. One group of pupils can draw figures of animals and objects and another group can use a box and find out the contents. Yet another group can use a dummy watch and learn to read time and expressions like 'wind' 'half-past...' and so on. With students of science she can make her teaching science-oriented. She can carry on a make-believe experiment and describe it thus :

"I am going to put the copper sulphate solution in the test tube. I have put the copper sulphate solution in the test tube. Now I am going to heat the test tube. What is happening inside the test tube ? There is change of colour etc..." The experiment should not be real as that would divert the attention of the students to the scientific phenomenon. Their attention should be repeatedly drawn to the language and expression.

19. Teaching of Writing Ability

Writing is much more a slower process than either speaking or reading. Free composition has no place in the pupil's first few years. He should not be asked to write anything that he

does not already know through speech and reading. The first kind of writing is copying or transcription. The second kind of exercise is dictation but this should not be introduced too early. Dictation which results in mistakes is harmful. The third kind of writing exercise is the writing of sentences on a given pattern. In a sentence like :

He enjoyed himself a great deal

The words can be replaced by new words as in the following:

She enjoyed herself a great deal
They admired themselves too much
He hurt himself badly

The fourth kind of exercise (suggested by Widdowson) is to provide an incomplete dialogue for completing it :

A : Hello Vimal, How are you ?
B :
A : Fine.
B :
A : They're fine too. My wife hasn't been too well, though.
B :
A : No, nothing serious. A touch of 'flu', I think. How's your wife.
B :
A : Really ? Congratulations. It'll be your second, won't it ?
B :
A : Third, eh ! Well, I'm very pleased for your sake. This calls for a celebration. What will you have ?

20. Instruction at the University Level

When the student comes to the university or college level he might have improved his competence but he would be generally lacking in performance. There is no point in teaching remedial English at the university level with a speeded up version of the secondary school syllabus. The student would generally reject any such course. The class would become rapidly bored and resentful. While designing courses at this

level the teacher has to keep in mind the needs of the grown-up and advanced students.

21. Scientific English

i) A student at the college or university level should be guided in the mechanics of language that pertain to his discipline. If he is a student of science he needs to be guided in the mechanics of scientific English. The teacher can take some sample definitions in scientific discourse and identify the common elements in their structure. Now a scientific definition has generally the following structure :

A is/are
may be defined as B which C

A barometer *is* an instrument *which* is used for measuring atmospheric pressure.

Or like the following :

B which C is/are
is/are called A

An instrument which is used for measuring atmospheric pressure is called a barometer.

After giving these two structures the student may be asked to manipulate the following into definitions of the above type :

> metamorphosis / the physical transformation / is undergone by various animals during development after embryonic stage.

In the above manner the student may also be guided into the constructions of statives, passives, and time expressions.

ii) *The Definite Article*

Correct grammatical choices in a written medium cannot be taught apart from considerations of rhetoric and subject matter. There are a number of conditions that govern the use of definite article in English. Often it is used when a noun phrase acts as a pronoun, *for example* :

a) A chemist looks at a water molecule as a combination of one oxygen and two hydrogen atoms.

b) A chemist looks at the water molecule as a combination of one oxygen and two hydrogen atoms.

c) A chemist looks at a water molecule as the combination of one oxygen and two hydrogen atoms.

Of the three above sentences (all of them are found occurring in science books) the first two are grammatically acceptable but not the third. Even among the first two, the first sentence is more acceptable than the second one.

iii) Ambiguity

A large number of sentences sound ambiguous because of the lack of logical rogour in their constructions. Sentences which are ambiguous are not good or well-constructed sentences. Look at the following three constructions :

a) A fluid catalyst bed feeds a catalyst continuously to a reaction zone and cleans a catalyst of accumulated impurities.

b) A fluid catalyst bed feeds a catalyst continuously to a reaction zone and cleans it of accumulated impurities.

c) A fluid catalyst bed feeds a catalyst continuously to a reaction zone and cleans the catalyst of accumulated impurities.

Of these three sentences the third one is the least ambiguous. In the first sentence *a catalyst* occurs twice and gives the impression that there are two separate catalysts. In the second sentence, we do not know whether *it* refers to the reaction zone or the catalyst.

iv) If-clauses

Often there are two or more if-clauses in spoken sentences creating a lot of confusion. Look at the following specimen :

> *If* the atmosphere, which surrounds the earth evenly on all sides, is pulled to one side by the moon, or rather, squashed prolate into a double tide, and *if* we could then let it go, it would go slashing up and down; it is an oscillator.

The purpose of this sentence is to define an 'oscillator'.

This sentence is highly ambiguous as it can be read in two ways :

a) If the atmosphere......is pulled to one side by the moon or, rather, if it squashed prolate......

b) If the atmosphere......is pulled to one side by the moon or, rather, is squashed......

A mere knowledge of rhetorical principles involved is not enough to resolve the ambiguity in this sentence. It needs a knowledge of the subject also. This type of structural decoding has become more necessary because of the increasing ambiguity in technical writing.

22. Paragraph Development and Rhetoric

A thorough knowledge of rhetorical devices such as coherence, continuity, consistency and unity is absolutely necessary for any one who wants to write well. These elements of rhetoric are necessary both in sentence construction and paragraph construction. In sentence construction the student should have repeated practice in the use of linking expressions. If precis exercises help understanding or comprehension, amplification exercises help one's writing skill. The student should, therefore, know how to construct loose and periodic structures, parallel structures, subordinate and co-ordinate ranks. He should know the use of antithesis, climax etc. He should avoid ambiguities such as :

The policeman held the woman in his summer pants.
The student told the professor he had made a mistake.

Sometimes inverted order may be used for emphasis :

I will never join the club
Join the club ! Never.

Words have to be correctly placed :

His testimony was a libel in all probability
His testimony, in all probability, was a libel.

23. Metaphorical Sense

Above all the student should be encouraged to cultivate a metaphorical sen⸮e. Metaphorical expressions carry a more vivid and lively effect than bare colourless paraphrased expressions : *e.g.*, *apple-cheeks*, *petal-soft*, *abrasive tension*, *synchopated individuals*, *ripe age*, carry more effect than their paraphrased counterparts.

24. Exercises in Paragraph Construction

The student may be given groups of sentences and asked to join these groups into two or three longer sentences. *e.g.* The follow ng five groups (given by Spencer) may be linked together with the help of connectives like *although*, *while*, *until*, *lest*, *when* to form only two sentences :

i) It was raining.
I did't have a rain-coat.
I had to go out.

ii) I ran to nearest bus-stop.
I was running across the road.
A large car splashed me from head to foot.

iii) I reached my friend's house
I was wet through
I couldn't change my clothes.

iv) Fortunately my friend was able to lend me some dry clothes.
They fitted me very well.
I should catch a cold.

v) It was time to leave.
My own clothes were dry.
I changed into them.

For students of Science a different type of exercise (suggested by Prof. Widdowson) may be set as follows :

Join each of the groups below into one sentence, using the

additional material in the box. Words in italics should be omitted :

i) An acid will *affect* litmus.
An acid will react with washing soda.
It will give off carbon dioxide.

turn / red / and / it / giving

ii) ………… …………
iii) ………… ………… etc.

Some more groups may be added, and now the teacher can ask the students to rewrite all these sentences in a logical order. They may also be asked to rewrite the paragraph using the clues :

acid — litmus — red — carbon dioxide — burn — substances — wood — paper etc.

A third type of exercise is the expansion of a given outline. The outline may be of a story or of a prose passage from the subject (science, commerce etc.) The outline given may be as follows :

i) Old Arab merchant — fond of jokes — wished to look younger — habit of dyeing his beard black — grey hair always covered by turban — attends dinner party — turban falls off — friends laugh — explains 'my hair — twenty years older than my beard'.

ii) An electric cell — generate current. Consists — positive pole — negative pole. Connected — current — flows — positive to negative pole. Flows — higher — to lower pressure. — called potential. Greater potential difference — greater current flow — contains sulphuric acid —zinc rod — negative. Copper rod — positive — wire-conductor. Zinc liberates hydrogen — chemical energy — Electrical energy — flow of electrons.

22. Formal and Informal Styles

The formal tone one finds in weather forecasting should not be used in conversation with friends (or even with foes).

At the same time informal tone does not find favour with people in learned discussions or court proceedings. The following extract from Shaw's *Pygmalion* may serve as a pointer and bring out the seriousness of the difference between the two :

Liza : How do you do Mrs Higgins ? Higgins told me I might come.

Mrs Higgins (cordially) : Quite right. I'm very glad indeed to see you.

Pickering : How do you do Miss Doolittle ?

Liz (shaking hands with him) : Colonel Pickering, Is it not ?

Mrs Eynsford Hill : My daughter Clara.

Liza : How do you do ?

Clara : How do you do ?

Freddy : I've certainly not had the pleasure.

Mrs Eynsford Hill (introducing) : My son Freddy.

Liza : How do you do ?
(A long and painful pause ensues)

Mrs Higins : (at last, conversationally) Will it rain, do you think ?

Liza : The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.

Freddy : Ha ! Ha ! how awfully funny !

EXERCISE TEN

1) Is it the transference of knowledge or creativity that the teacher should aim at in his teaching ?

2) In the early stages of teaching a foreign language what kind of oral exercises would you devise for the pupils ?

3) What is meant by frequency ? How do you take the frequency count ?

4) Explain the following :

   i) Situation drill,
   ii) Combination drill,
   iii) Transformation drill.

5) What are visual aids in teaching ? Discuss their significance.

6) Mention some of the exercises you would like to include in teaching scientific English.

PROJECT WORK FOR ADVANCED STUDENTS

1. Linguistic Correlates of Social Stratifications in a particular area.
2. Grammatical transformations and sentence comprehension in childhood.
3. Assessment of the progress of a four or five year old child in learning L_2.
4. Social class differences in Children's syntactic performance.
5. The linguistic and situational content of the common core in a unit credit system.
6. The growth of phonemic and lexical patterns in infant language.
7. Universals of grammatical development in children.
8. Imitation, production and comprehension and how they are related in children's performance.
9. Bilingualism and its effect on students.
10. English medium : reactions of the students, teachers and politicians.
11. Contrastive linguistics : Comparison of pairs of languages.
12. Error analysis at matriculation, B. A. and Intermediate levels.
13. Indian English: An analysis of common sentence patterns.
    : Spoken English in Work situations.
    : Investigation into the aural comprehension
    : problems encountered by the students.
    : Indian words in English.

14. Some English teaching problems at the college or university level.

15. Literature : Idiolect of a poet and the standard language.
    : Linguistic stylistic analysis.
    : On contemporary dramatic English.

16. Indianness in the language of a novel, play or poem by an Indian writer.

17. Materials preparation : Textbook editing.
    : Writing teaching manuals.
    : Programmed drills and exercises.

18. Language skills for doctors and medical staff.

19. Special brands of English and teaching them.

20. An analysis of the collection of words in economics.

21. Analysis of a lecture in the scientific register.

22. An English word-list for students of science.

23. Describing words in scientific English.

24. Verbs of change and motion in various scientific texts.

25. Translating a scientific text into a regional language.

26. The use of passive in scientific discourse.

27. Nominal compounds in scientific English.

28. Pronominalization in English.

29. Behaviour of auxiliary verbs.

30. A study of radio news broadcasts.

31. Indian newspaper English.

32. An examination of advertisements in magazines and newspapers.

33. A Survey of the discussion on the medium of instruction in India since 1947.

34. Approaches to advanced language learning at the university level.

35. Translation of a vernacular classic into English.

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